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Number 69

March 1990

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COMPUTER GAMING WORLD

The Definitive Computer Game Magazine



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Knights of Legend
F-16 Combat Pilot
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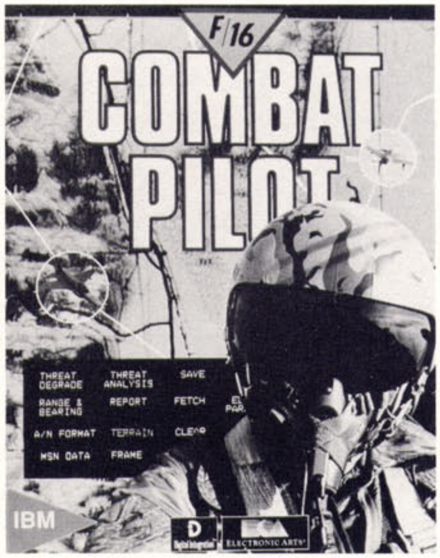
Covering the World of Computer Games For Nine Years

March 1990 **Number 69**



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F-16 Combat Pilot

Features

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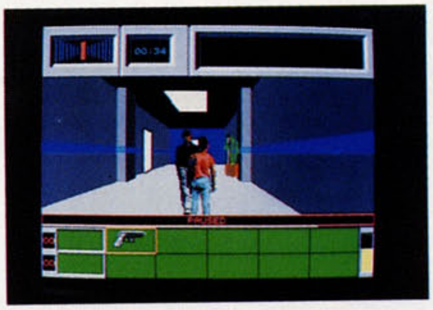
DIE HARD: The player becomes Bruce Willis' character in this movie based game. The nifty 3-D graphics of the high-rise building put this game a cut above the other run-through-the-maze-and-shoot-the-bad-guys genre game. It plays fairly faithfully to the movie, with a good balance of strategy, eye-hand coordination and race-the-clock elements to recommend it. IBM ($39.95).
Circle Reader Service #1.

MECHWARRIOR: As previewed in Computer Gaming World #66 (December, 1989), this Battletech combat simulator is ready to go on your IBM model computers ($49.95).
Circle Reader Service #2.

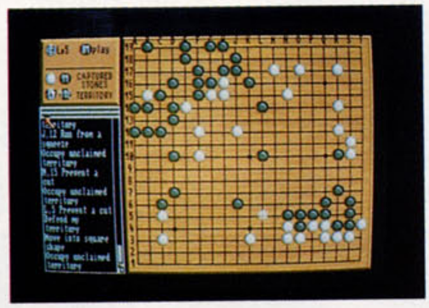
A-Squared Distributions, Inc.
6114 La Salle Avenue #326
Oakland, CA 94611

THE ART OF GO: It would be difficult to overly praise this software. If you have any interest in the game of Go at all, it is a must. Fine graphics combined with instructional guidance will have you playing and understanding the game in no time. Best of all, the computer explains the strategy it uses as each move occurs. Oh, would that every game tell you how it does things and strive to help you improve your own play! Remember The Art of Go, as in "Go get it". Amiga.
Circle Reader Service #3.

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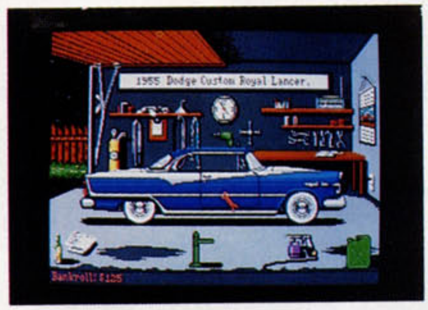
Die Hard



The Art of Go



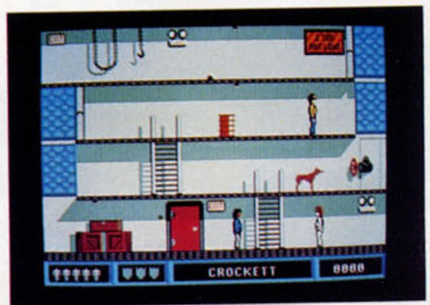
Centauri Alliance



Street Rod



Tunnels of Armaggedon



Miami Vice

Broderbund Software
17 Paul Drive
San Rafael, CA 94903-2101

CENTAURI ALLIANCE: Michael Cranford, the designer of The Bard's Tale, has produced another mega role-playing environment. Set in 2247, in the midst of an intergalactic war, the player leads a band of characters on a special patrol investigating rumors that the Fractyr Fist, the most powerful weapon in history, has emerged on the black market. The game sports a complete magic system (renamed as Psionics to fit the sci-fi setting), an auto-mapping feature, and a unique 3-D battle system. Apple II ($ no price).
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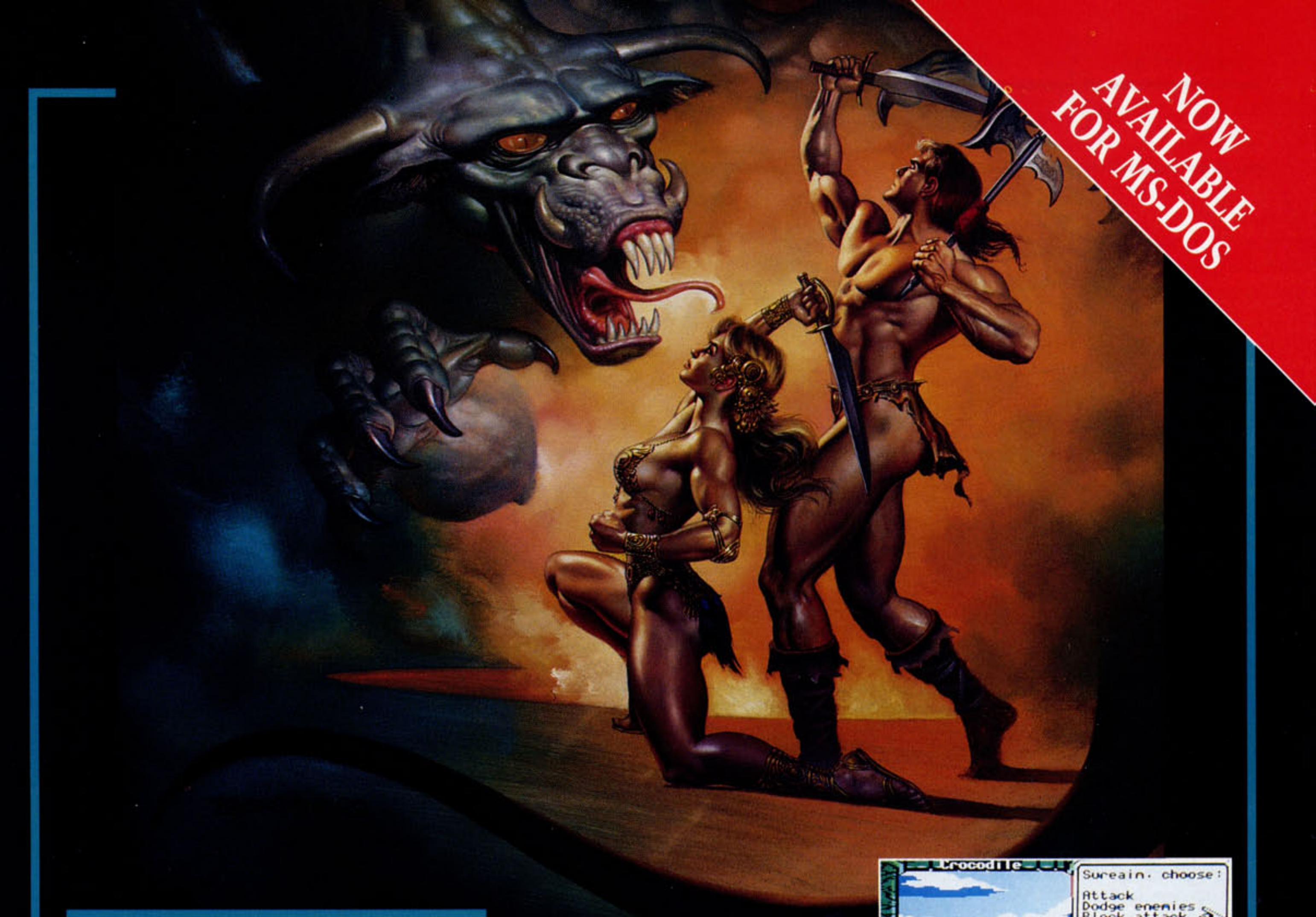
California Dreams
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STREET ROD: Beyond game, beyond simulation, Street Rod is way of life. Superb graphics show your rod (any of 25 choices from '32 Deuce Coup to '63 Corvette) which you must customize and race in order to become THE KING by the end of Summer. Time is of the essence as you cruise Bob's Diner to challenge locals to drag and road races. The right blend of graphics, strategy and arcade action makes Street Rod a good game. The scenario of 50's cruising combined with the designer's clear love affair with classic cars puts this game a step ahead of the rest. Now, all you need to do put your arm around your best girl for a stroll down memory lane... IBM ($49.95). Circle Reader Service #5.

TUNNELS OF ARMAGEDDON: Check your brain at the door and get ready for the best in-home thrill ride since your honeymoon.

Continued on page 56

Circle Reader Service #76 »



Bard's Tale Fans, Rejoice!

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Johnny Wilson's EDITORIAL in Russell Sipe's COMPUTER GAMING WORLD

The State of the Industry: In Douglas Adams' *Long Dark Tea Time of the Soul*, the protagonist takes a moment to reflect on certain names which seemed destined to be emblazoned on paperback book covers, often in raised, embossed letters. He suggests something subliminal about the perfect fit of the author's first name over a shorter second name and the customer's tendency to purchase the book. Then, he goes on to suggest that people purchase the books on impulse and rarely read them.

I had to chuckle when I read that portion of the book. With me, it's often just the opposite. Once I find an author I like to read, I just keep buying the books until I have all of his books. Sometimes, the mere conversational gambit of dropping an author's name will provide a litmus test in determining another person's interest or disinterest in a subject or genre.

Then, it struck me that this isn't often the case with computer games. For one thing, you certainly cannot accuse the marketing departments of entertainment software publishers of developing subliminal purchase responses around the appearance of a designer's name. Even designers who have a track record of successes which would give them "star quality" in any other entertainment field are virtually unrecognized. There is no such thing as a designer's name which is "destined" to adorn the cover of a computer game package. This is largely because their names are not an important part of the marketing formula.

Why is this true? First, the publishers seem to be afraid of creating a "star class" of designer and creating a wage-price spiral (as with athletes and motion picture stars) where even mediocre personnel would be paid more because of the megabucks to be "earned" by stars. In other entertainment media (film, recording, television, etc.), the "artists" are touted by the publishers/studios because the "star quality" adds interest and consumer demand. Entertainment software publishers should consider the fact that creating designer "stars" would add some new marketing dimensions that have been ignored to this point.

Second, the designers aren't acting like "stars." They have not made themselves as accessible to their public as they could. Many will not allow the media to get advance looks at their products so that significant coverage can be planned and heaven forbid that any of them should speak at a user group media or attend a gaming convention.

Third, the press has tended to focus so much on software products that their coverage has tended to overshadow the personalities behind the products. Even though *Computer Gaming World* leads the way in publicizing the names of designers and attempting to cover their viewpoints, there needs to be more emphasis on the "electronic artists" that fuel the entertainment software industry.

Fourth, the general public, with very few exceptions, doesn't pay any attention to who designs what games. This means that they are probably missing out on some potentially excellent designs, more than likely buying some designs that they would have otherwise avoided and certainly missed knowing some of the most fascinating personalities in any industry.

What, then, can be done? First, *CGW* calls on *all* entertainment software publishers to add a section to their standard artist/designer/developer contracts to cover the designer credit. This would determine, at contract signing, who the creative personality/personalities behind the game will be and how prominent the credit line would be. We further urge the publishers to use a larger text size (bigger letters) to print the credit lines on the game packages.

Second, *CGW* calls on game designers and members of design teams to be more accessible to both the press and the public. Speak at users' groups and schools, as well as attend game conventions.

Third, *CGW* will strive to increase the attention we give to designers. We will try to mention the designers more often in the text of articles and attempt to include more strategy and design notes from the designers (maybe even publish occasional pictures).

Fourth, we urge our readers to pay attention to the names of designers and let the publishers know when you like what a particular designer is doing (and why). That will encourage them to publish future products that their customers really want.

"Who's that group that's got your magazine? M.A.I.M.!"

(Sung to the tune of "Mame!")

The State of the Magazine: For a small number of our subscribers (about 2%) the state of the magazine in January and February was: missing. For some time we have fought the battle of protecting subscriber's copies of CGW from the evil forces of the U.S. Postal Service's Mechanical and Anthropoidal Interstate Mulching Division (USPS MAIM Division). Most copies get to their destination just fine. Unfortunately some copies of each issue are routed through MAIM. To combat the effects of MAIM we tried polybagging the magazines. Although polybagging offered great protection it was quite expensive. No problem, we thought, since we can sell insert advertising in the polybags to pay for the expense. Great idea! But, true to form, the USPS changed the regulations for advertising in polybagging two issues later. The changes meant that magazines which mailed at second class rates were locked out of running ad inserts to defray the costs of polybagging. Third class publications could still put ads in polybags, but third class mail travels at continental drift rate (something our readers would never stand for).

OK, we thought, let's go back to the old protective cover scheme (not as good as polybagging, but not bad). Not bad *if* the protective covers stayed on the magazines. Some didn't. Why? The particular paper we used for the protective covers turned out to be a collector's item over at MAIM. So we are trying a new paper this issue (which our printer tells us has been treated with an anti-MAIM repellant). If you are a subscriber and got this issue, our new plan is working. If you did not get this issue, we're wasting our breath telling you this.



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Blades of Steel is available for Commodore,® IBM® and Amiga.®
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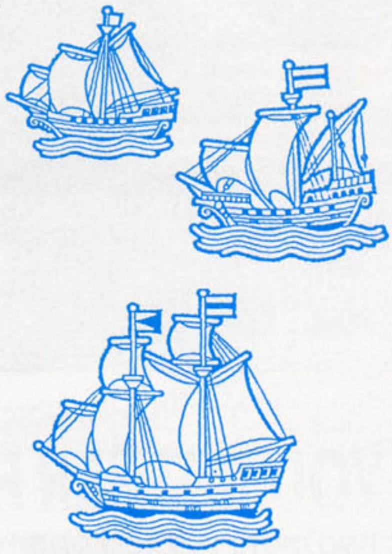
Over There

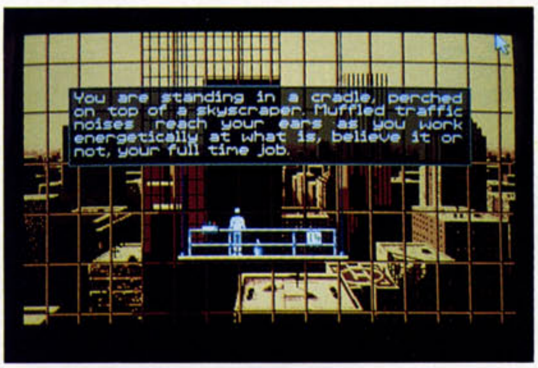
War In Four Dimensions

by Paul Rigby



Ooze - Watch out for man-eating rocking chairs!





Future Wars - The Time Wars have been declared.



The Legend of Djel - A magical, mystery tour with action puzzles.

Before I delve into this month's collection of games, I have some news for those of you who may have been intrigued by the information on *F-29 Retaliator*. First, why is it called *F-29 Retaliator*? True to form, this is the result of the vivid imaginations of the "Ad Men". The game actually simulates the X-29, in a combat configuration, and the forthcoming ATF (Advanced Tactical Fighter as per Lockheed's proposal). The team at **Ocean Software** wanted the game to be known simply as *Retaliator*, but once the pinstripe brigade got hold of it . . .

The programmers behind *F-29 Retaliator* have an excellent pedigree. Having worked on **Spectrum Holobyte**'s *Flight of the Intruder* (based on the Stephen Coonts' best seller and expected to be available in both Europe and the U.S. prior to the movie's release in the Fall) and *Falcon*, in addition to **Avalon Hill**'s *Spitfire 40* and **Mindscape**'s *Strike Force Harrier*. The gameplay resembles a cross between *Flight of the Intruder, Falcon* and **Medalist**'s *Carrier Command* as players fly their aircraft in particular scenarios (or wars). One undertakes missions which are directly correlated to how one's "side" is doing. In the meantime, there will be battles going on all around, independent of, but correlated to the player's experience. Scenarios are varied and interesting (including an encounter with the new Soviet aircraft carrier) with a variety of new and "on-the-drawing-board" weapons (such as the "Back-Winder" rearward firing Sidewinder). Release will, initially, be on Amiga and ST in the first quarter of 1990.

The Legend of Djel is a typical French game. It has an exceedingly complicated plot, excellent graphics and eccentric gameplay. "Legend" is a graphic adventure that places the player in the role of Djel the Magician. As Djel, one must eliminate a variety of disasters which have settled upon the villagers, as well as solve a difficult kidnapping case and heal an individual from a curious illness which is becoming an epidemic. The gameplay centers around a variety of graphics, representing individual worlds. Using point-and-click techniques, players can search for objects and communicate with other characters. Two action-oriented logic puzzles act as "combat" (Amiga & ST, available now).

Based on the French comic book, *Les Tuniques Bleues*, **Infogrames**' *North and South* (to be distributed by **Data East** in the U. S.) depicts the American Civil War in, of course, comic-book style. One can take either side with a choice of three levels of difficulty. Infogrames has appeared to introduce as much humor into the game as possible by using a variety of animated sequences and sound effects. How much this affects the actual strategy elements of the game can only be surmised at the time of writing. However, there are a variety of modifiers such as storms, outside groups (in this case, Indians and Mexicans) which take offence at the military presence (hence, interfering with the conduct of the war), etc. The ST version should be available now, with Amiga & PC coming in the first quarter of 1990.

Novagen, based in the UK, has had *Damocles* under development and "hanging over their heads" for an eternity, but it is about to appear on the Amiga, Atari ST & IBM. Those who have played or seen *Starglider 2* will have an idea what *Damocles* will look like. However, *Damocles* takes things a stage further. Using solid-filled 3-D graphics, the game features nine planets and 19 moons (all of which can be landed upon and explored), as well as a comet on a collision course with Earth. The player's job is to stop it. A variety of object-oriented puzzles appear in the game. The speed and realism of the graphics support **Novagen**'s claim to having "the best space simulation ever". However, it is the

Continued on page 48

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Teenage Mutant Ninja Turtles is available for IBM, Commodore and Amiga.

The Rumor Bag

by Orson Foster Kane



(continued from CGW #68)

As I awoke from the gray divide which separates the conscious mind from the unconscious, I had this vague recollection of being "interrogated" in the Museum of Flight at the Santa Monica Airport. Now, I was behind a desk in an unfamiliar office with an old Underwood typewriter in front of me, instead of my computer. My boss, dressed in anachronistic attire, was looking down at me and asking, "Is this any way to write a rumor column?"

I answered, "I don't know how to write a column. I just try everything I can think of." I told him that **Maxis Software** seems to do that, too, since they are working on three very distinctive programs. I reminded him about their "Gaia" simulation (possibly called *Sim-Earth*) which should be on the market by June. Then, I told him about their linear accelerator (cyclotron) simulation. Expected to be the first entry in a "Fractured Physics" series, the "game" is a construction set (with 50 pre-designed levels) where players can "run" particles through the cyclotron, collide them with each other and end up with matter and anti-matter. Like *SimCity*, the "game" will be released on the Mac in late spring and should appear on the IBM during early summer.

Then, I told him about their product that is closest to completion, *RoboSport*. Inspired by the early Apple hit, *Robotwars* (from now defunct **Muse Software**), this game of futuristic arena combat uses a "point and click" command structure rather than requiring even the pseudo-programming of **Origin**'s *Omega*(which would be the most similar product now available). It seems to be a departure for Maxis.

The old-fashioned phone on the desk rang. It was one of our reviewers. He said he was tired of writing prose poems to describe action/adventure games. He wondered when someone would publish a new wargame. Fortunately, I had good news for him. "You provide the prose poems, we'll provide the war," I answered. **Tevex** has purchased the license to convert **Games Designers' Workshop**'s *A House Divided* into a computer game. Steve Estvanik, who did *Sniper!* for **Compuserve** and *Incunabula* for **Avalon Hill** has agreed to create the computer game. Unlike his recent *The Civil War* for Avalon Hill, the game *will* feature boardgame-style graphics.

He asked me if I had heard that **Park Place Productions**, the developers who programmed *ABC Monday Night Football* for **Data East**, were working on a new basketball product (to appear on the C-64 and IBM) which would feature cooperation with and promotion by several NBA stars. I suggested that it was probably **Data East**'s new basketball license, expected to be announced at the Summer Consumer Electronics Show in Chicago. I told him we probably couldn't use the story, however, because my editor once told me, "It is not our function to cover the gossip of housewives." If, however, he could give me a hot tip on how to win at *Batman*, the new Amiga and C-64 games based on the movie, we might work it in, though. He told me that, on the Amiga, players can access the "Cheat Mode" by typing "JAMMMMM" and waiting until the title screen flips. Then, one simply hits "F-10" and sequences through the levels until the right one appears.

As my boss watched over my shoulder, I hung up the phone and typed in the details I had discovered about **Paragon**'s upcoming *Megatraveller* since January. I had been particularly interested in discovering how they plan to handle encounters with non-player characters. It turns out that they will be using new reaction tables based on social status rather than the standard reaction rolls in *Megatraveller*. Unlike the *Megatraveller* pen and paper game, however, there will be no race reactions in this first release in the series. The five major races aren't that important in the first game, because the player can only create human characters. The designers wanted to enable players to choose alien races, but in order to get the first release out, they had to limit their scope.

I turned to my boss and apologized for not having any blockbuster rumors to print this issue. He said that was nonsense and stated, "If the headline is big enough, it makes the news big enough."

So, here goes:

First Confirmed Product On New Amiga

My lovely assistant brought in a telegram from the outer office. "Mr. Kane! Mr. Kane!" she shouted, "We have the name of a game due to be marketed for that new Amiga!" Even though we don't have the details on the new Amiga, Commodore claims that it will be "more powerful than any PC on the market today" and will involve 16-bit development that will "give the computer back to the family." The confirmed product is tentatively called *Tiles*, a puzzle-oriented game that is due to "take advantage of all the Amiga's *new* technologies." Of course, our anonymous source couldn't talk about those technologies, but it's nice to know that something is in the works for the new Amiga.

Just as I was nearing completion of this column, I noticed my assistant carrying a bud vase with one flower in it into Editor Wilson's office. I followed her to find out what it was all about. "Congratulations," she said and planted a kiss on his cheek, "I just heard about your book contract with **Osborne McGraw-Hill**. I hope *The Sim City Planning Commission Handbook* sells a million copies."

"Me, too!" I said, stepping in long enough to inhale the flower's fragrance. I choked briefly as I started to lose consciousness, able only to manage the brief whisper, "Rosebud" before I blacked out. (To be continued)

The Best New Game in 2 Years!

-Questbusters

SIERRA TAKES A NOT-SO-SERIOUS STAB AT FANTASY ROLE-PLAYING...



SIERRA PRESENTS: THE ROLE-PLAYING ADVENTURE

After years of leading the field in 3-D Animated Adventure Games, players and critics alike are telling us we have taken the lead in yet another game genre -- Fantasy Role Playing. In **Hero's Quest**, **FRP** means **F**un **R**ole **P**laying.



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Play the game as your Hero-of-Choice. Will you become the Fighter? The Magic User? The Wily Thief? In **Hero's Quest** the choice is yours...and **Hero's Quest** can be played over and over again using different skills and different solutions to game puzzles.

THIS IS FRP SIERRA STYLE...

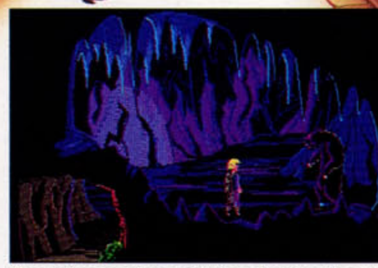
As a recent graduate of the ***Famous Adventurers' Correspondence School for Heroes***, you're more than qualified to battle brigands, massacre monsters and rescue royalty. If you're eager to exercise your new credentials, you've come to the right place. The barony of Spielburg is in dire need of a champion, and you just might fit the bill!

Life's not easy for a wanna-be hero, but for every grueling battle, for every hour of work, for every day of adventuring you can only get stronger, swifter and more skillful -- not to mention rich! Soon even the most powerful monsters will be no match for you. When you've purged the land of evil, choose a new role and play the game again!

But remember Adventuring Rule #1: When in doubt, run away! So you want to be a hero? Well, here's your chance -- ***Hero's Quest I--So You Want To Be A Hero***...FRP has never been this much fun!



Choose from three Hero types: Fearless Fighter, Inscrutable Magic User or Wily Thief.



Even the most intrepid Hero knows when to ignore a 'Do Not Feed the Animals' sign.



Hero's Quest players tell us how it is...

'Just got HQ yesterday and am very pleased...some of the humor is priceless.

'...this one has more humor than most CRPG's I've played!'

'The fairies were a riot! Great characterizations in this game, better even than Space Quest III, and that's going some.'

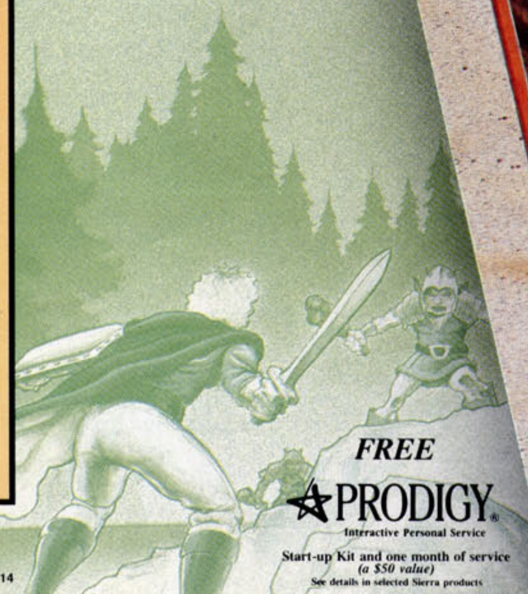
'...much of the humor is a great deal more subtle...the sub thing brought me right out of my chair.'

'I like that ending a lot!!! I want to go back and replay...SOON!

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The Search for the False Prophet

A Sneak Preview of "Ultima VI"



The late 19th Century American lawyer-politician, Thomas B. Reed, is reputed to have said, "One, with God, is always a majority, but many a martyr has been burned at the stake while the votes were being counted." Such an acerbic warning against the assumption that having a conception of Virtue and Right is equivalent to a mandate to search out and destroy other ideas seems to be a vital part of what the second *Ultima* trilogy is about.

Philosophically, we have seen the game system grow from the exploration of Virtue in *Ultima IV: The Quest for the Avatar* through the consideration that Right may be somewhat twisted when it is used as Might in *Ultima V: Warriors of Destiny*. By the time the player has dealt with the problems encountered in *Ultima VI: The False Prophet*, he may well understand the profound principle once elicited by an English historian: "History is not a web woven with innocent hands. Among all the causes which degrade and demoralize men, power is the most constant and the most active." (Lord Acton, *Essays on Freedom and Power*).



Introductory Sequence from Ultima VI



Interior Location with Dupre's Inventory Displayed

First Person Singular

The story opens with a tremendous cinematic sequence (utilizing VGA graphics) in which the camera angle focuses upon a contemporary male character, sitting in his lounge chair and mindlessly flipping through the television channels on an animated television screen that offers delightful parodies of everything from music videos to television evangelists. Then, the on-screen character's attention is turned to the famous *Ultima* circle of stones. An ominous bolt of lightning provides a portent of what is to come as it strikes in the center of the circle.

It is obvious from the text that the on-screen character is supposed to represent the player him-self/herself. Experienced *Ultima* players will be ready for what comes next. Venturing out toward the circle of stones, one knows that the "summoning" is about to occur. This time there are two major differences in the "summoning". Never before has the player experienced this introductory sequence from an animated full-screen, first person perspective and never before has the player's character experienced a *red* portal rather than the standard *blue* portal of the earlier games. Does this mean that Lord British is *not* the one who has summoned the player's avatar? Does this mean that the avatar will start the game in mortal danger? Does this mean that the story is designed to be faster and stronger than ever before? The answer is "Yes" on all counts.

A Matter of Character

Should a player have missed the earlier games in the second *Ultima* trilogy, it is still possible to play *Ultima VI: The False Prophet* without playing the previous releases. Even though the storyline draws important elements from the previous stories, the latest adventure is accessible enough that anyone can play. One simply begins by creating an avatar character. Where *Ultima IV* established this by having the player's character visit a card-reading gypsy fortuneteller and answer several ethical questions in order to gain an idea of the hero-to-be's character, *Ultima VI* has the character visit a potion-mixing gypsy fortuneteller to accomplish the same thing. In fact, the questions appear to be identical.

In *Ultima VI*, however, the player will be greeted by a character portrait of not only his/her character, but of every character to be encountered in the game. There is also a cleverly laid-out inventory screen which allows the player to note at a glance exactly what objects each character is carrying and where those objects are on the character's person.

In addition to these changes, the non-player characters who have adorned the player's party since the first trilogy (Dupre', Shamino, and Iolo) still travel with the avatar, but there is a difference. In earlier games, these characters were little more than an extension of the player's personality and were largely directed by the player. In *Ultima VI*, however, the supporting cast has become more realistic. Dupre' will act consistently with the bravado one would expect from a swashbuckling fighter, while Shamino offers warnings and prods gently in the sense of a "Ranger" character in Tolkien's trilogy. Iolo is still the player's friend and is ready to offer consolation whenever it is necessary.

Finally, *Ultima* veterans may be pleasantly surprised by the constant scale aspect of *Ultima VI*. After the introductory sequence, all action is portrayed from a top-down perspective and all loca-

Continued on page 16





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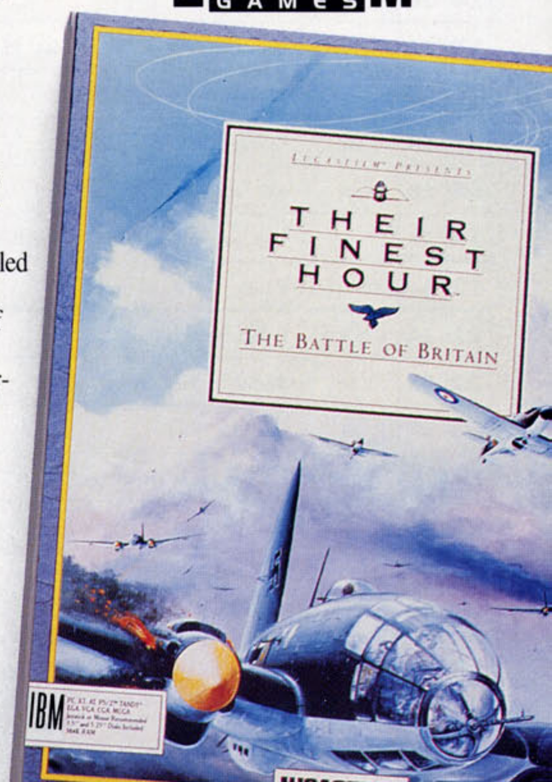
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Continued from page 14

tions are depicted in the same scale. On the positive side, this means that players no longer have to wait for the scale to change whenever the party enters a town or dungeon. On the negative side, it means that the dungeons themselves may be harder to map than those in earlier games and the game offers no "macroscopic" view (no big picture) of the party's locations.

Reality, What A Concept

Perhaps, the most important changes in *Ultima VI* reflect a new philosophy in modeling the universe where the fantasy takes place. All objects are "real" in the sense of having weight, substance, characteristics and uses. Walls, doors, and special locations have hit points so that there is more than one way to deal with a puzzle or challenge. "Wheat" found in one of *Ultima VI*'s fields, for example, can be ground into "Flour" at one of the game's mills. "Flour" can, in turn, be baked into "Bread" at one of the game's bakeries, which can, in turn, be eaten as "Food". The same can be done with shearing "Wool", spinning it into "Thread" and taking it to a tailor to make "Clothing". Players can even set up their own businesses using these chains of activity if they wish.



The Gypsy Mixes a Potion as Part of Character Generation



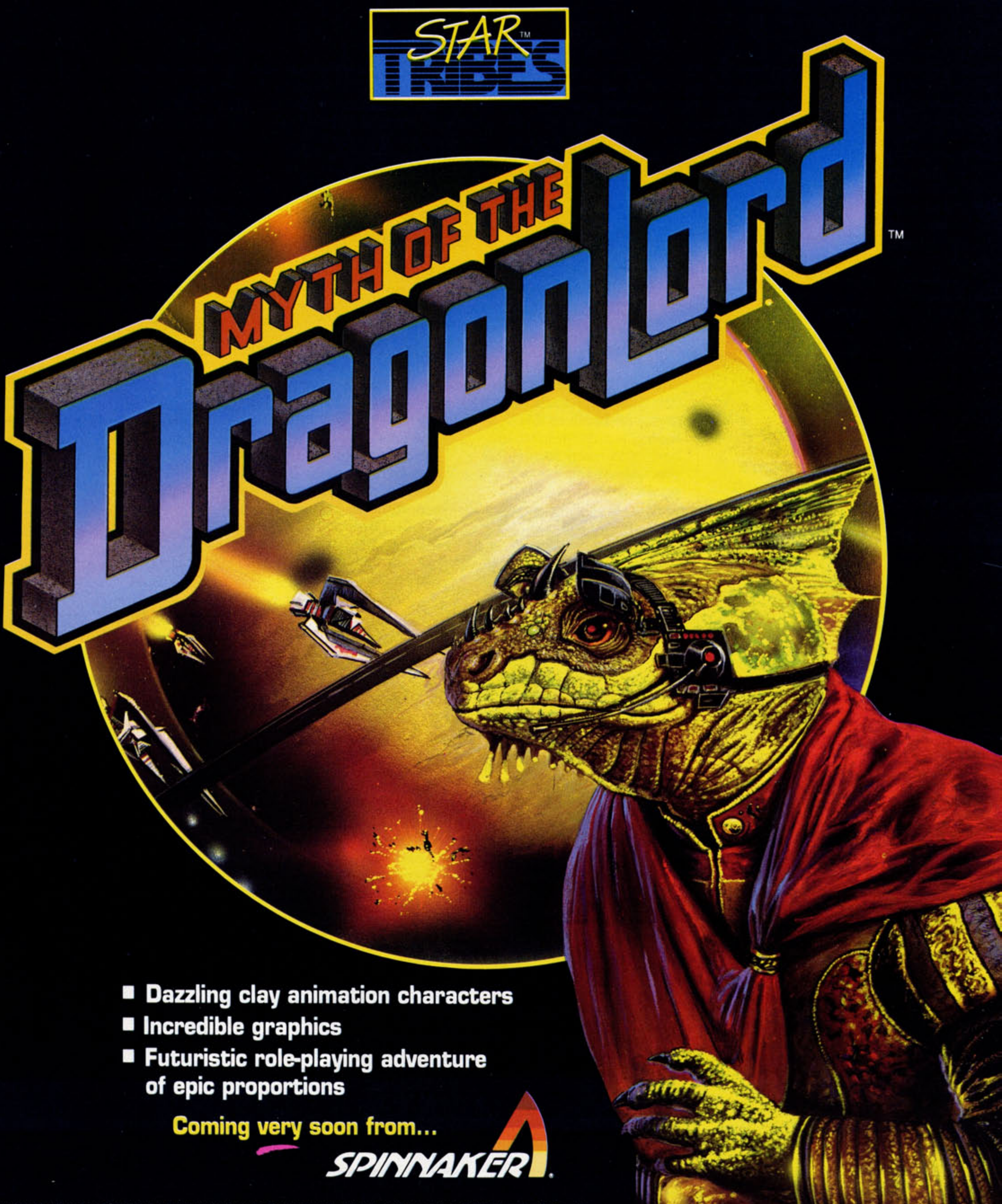
Bardoz Examines a Tree in the Countryside

Concerns for realism also mitigated against the use of random monster encounters. There are no random monster encounters in *Ultima VI*. There are some established bounds for determining when one shall encounter them, but the illogical randomality is gone.

Finally, the most realistic aspect of the game is how it is won. Just as victory is not always clear-cut in "real life", even so, it is actually possible to *lose* at *Ultima VI* by seemingly *winning*. A word to the avatar may or may not be sufficient.

Long Time Passing

Lord British indicates that there are not as many specific geographical locations in *Ultima VI* as there were in previous Ultimas, but he insists that what is in the game is deeper in the sense that one can do more with the environment than ever before and interact more with the supporting cast than in earlier games. It is estimated that it will *not* take more than 100 hours to complete the final quest in the second trilogy. One thing is certain, the players, as well as their on-screen characters, should win by completing their quest for "The False Prophet". **CGW**


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Inside the Industry

News, Notes and Quotes From the Computer Entertainment Industry

Electronic Arts Reaffirms Commitment to Disk-Based Software

Trip Hawkins, Chief Executive Officer of **Electronic Arts** unhesitantly denied a rumor that EA was phasing out disk-based software development and plunging wholly into ROM-based game development. "We have dozens of floppy disk products in development right now that are scheduled to come out over the next couple of years," protested Hawkins.

Declaring the rumor to be patently absurd, Hawkins went on to say that he did not think it was possible for the cartridge-based market to completely displace the disk-based market. He cited lower launch and development costs for disk-based games as opposed to the expensive implementation of ROM cartridges and the inability to develop certain kinds of products which are a vital part of EA's mix (like construction sets, role playing games and customizable games) as a cartridge game, as factors which would mitigate against such a move. He also cited **Electronic Arts**' long-term strength as a distribution network in the disk-based market as a factor making such a move rather absurd. "We think that we can continue to grow that business [the Affiliated Labels program] and believe it is having a major impact in having as many floppy-disk products as there are on the market."

Hawkins noted that currently, although the company has licensed 11 different titles to cartridge-based game companies, 100% of the company's product mix is currently manufactured and sold on floppy disk formats. He noted that the mix is going to change to include ROM cartridge and CD-based products in the future, but declined to state the exact platforms or announce a precise date. He did forecast that **Electronic Arts** would be shipping ROM-based products before the end of the company's next fiscal year (March, 1991). He insisted, however, that this would not impact disk-based product development negatively. He suggested that the company would simply take the most successful disk-based titles and put them on the popular formats.

CGW suggests that the rumor may have due to a misreading of the prospectus for EA's initial public offering which set aside a portion of new capital for video game development combined with a general pessimism with regard to disk-based sales (down 10% overall). Hawkins pointed out, however, that EA's profits for the first three quarters were up over those for the same period of the last fiscal year (and those, in turn, were up during a period when the entertainment software industry as a whole were down).

"Star Saga" On Auction Block

The publishing venture which brought new meaning to multi-player computer gaming with *Star Saga One: Beyond The Boundary* and *Star Saga Two: The Clathran Menace* is up for sale. According to Andrew Greenberg, President and CEO of **Masterplay**, "Faced with holding our breath and taking a chance a little while longer (and maybe, facing bankruptcy), the board of directors made the decision to sell. The deepest cut of all and perhaps, most unwise decision we made was the decision to support the Apple II." Greenberg stated that the inability of the Apple II to handle both the huge storyline and support the kind of "visual heat" the current market demands turned out to be more devastating than anyone could have expected. "We followed the 'Apple II Forever' hype into oblivion," eulogized the personable game designer.

Asked if it was possible that another publisher might add graphics and successfully market *Star Saga III* (the bulk of the design work is complete), Greenberg expressed doubt. "You wouldn't want a lot of visual heat in the Star Saga design," he observed, "because you want to get people *away* from the machine while staying in the game. We're not against putting graphics in the game. It's just that there is a technical problem involved in adding beautiful screens and keeping the game moving. If people are staying at the screen to look at the pictures, the multi-player aspect will bog down."

Aftershock Licenses Development Engine

Aftershock Entertainment (in Oxnard, CA) is licensing their *Aftershock Development System*, including the *Tedit Tile Editor* and *Sequencer*. According to John Reego, president of the firm, the software enables the hardware to move the screen up, down, left and right. "It's like turbo-charging your PC for an arcade engine." The sequencing program enables programmers to "run sequences" rather than continually editing sprites. Developers using these tools will allegedly have the advantage of allowing the artist to render the graphics and enable the programmer to concentrate on setting the sequences. VGA graphics are required to maximize use of these development tools.

Origin/CGW Omega Tournament Report

AUSTIN (CGW) -- The final monthly Origin/CGW OMEGA Tournament has been completed. An incredible 183 tanks were entered in the January Tournament. The tournament winner is Robin Kim of Naperville, IL. Robin's Omega Level design, TALON-C, was produced on the Amiga. Other top finishers in the January tournament were: RADICAL2 (Peter Schmidt, Des Moines, IA); PANTHER1 (John Gossman, Bellingham, WA); MR.KHAN (Cassidy Caid, Granada, Hills, CA); MR.TOXIC (Steve Mayo, Chesapeake, VA); and SHARK2 (Doug Hogg, Los Angeles, CA). By the way, Doug Hogg's DRAGON was the co-champion of CGW's last *Robotwar* tournament held back in 1984.

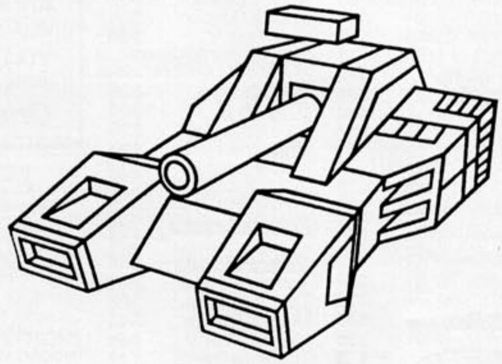
Comments From OSI Officials

The January Tournament was an inspiring conclusion to our series of monthly qualifying tournaments. As the battles progressed, it was evident that the "engineers" had invested many hours programming, testing, and debugging their tank designs. Some battles were completed within moments (in a flash of plasma fire), other battles showcased carefully crafted stealth and acquisition routines.

All in all, the sophistication of these cybernetic warriors and the diligence of their creators pushed the level of competition to an intensity that riveted OSI personnel to the battle screens.

Stuart Marks, Director of the OMEGA Project, has declared that all OMEGA project engineers are to be applauded for their outstanding achievement in cybernetic engineering, and he has allocated merit raises for them in the OSI budget.

A full report on the Tournament Finals will appear in the April issue of CGW.



Win A Free Trip To Britain!

In search of the best air combat simulation player among CGW readers, Lucasfilm Games and Computer Gaming World announce *Their Finest Hour: The Battle of Britain* Competition.

Grand prize is an all-expense paid trip to England with game designer Lawrence Holland and computer Gaming World Editor-in-Chief Russell Sipe concurrent with the 50th Anniversary of the Battle of Britain. Departing September 1990, the highlight of the two-week tour is *Battle of Britain Day*, September 15, 1990 and the 50th Anniversary ceremony in London. Led by Valor Tours' Bob Reynolds, Secretary of the Royal Air Force Association, the trip includes the Farnborough Air Show, numerous visits to U.S. WW II air bases in East Anglia, extensive museum and airfield tours, and even a Cambridge pub notorious for its RAF patrons; all to recreate this monumental event 50 years later.

The competition is three-tiered with players first submitting a qualifying pilot record by March 15, 1990. If chosen to compete at Level Two, players submit required campaign play records and original missions they have created using the "Mission Builder" feature, due by May 15, 1990. The five finalists chosen for Level Three then play each others original missions on or before June 15, 1990. Top scorer is then off to England in time for the 50th Anniversary!

COMPETITION RULES

LEVEL ONE

1. Submit a pilot record saved to disk with the required qualifying score--a minimum of 1000 points.

- First create a pilot from the roster screen during flight briefing. Any pilot type is acceptable. Consult page 81 of *Their Finest Hour* manual for more information. All types of pilots are eligible.

- After your qualifying pilot has reached the minimum requirements of 1000 points, copy your pilot file onto a 5 1/4" or 3 1/2" floppy disk.

Note: As a pilot is named, the program creates a DOS file name using one of the following extensions, based on type of pilot. This file name should be used in copying.

PLANE	EXTENSION NAME
Spitfire/Hurricane	.RAF
BF 109	.109
BF 110	.110
Stuka	.J87
Ju88/He111/Do17	.BMB

Example: For a Spitfire pilot named Joe the file name is JOE.RAF.

2. 100 disks will be chose randomly from those received and reviewed for qualifying requirements.

3. The qualifying pilot disk must have name, address, and phone clearly labeled on the outside and must contain only one pilot record file. Disks with more than one file or whose identifying label is illegible will be disqualified. Only one entry per person.

4. Send disk to address below. Entry must be postmarked by March 15, 1990. All disks received during all three competition levels become property of Lucasfilm Games and cannot be returned.

Battle of Britain COMPETITION
LUCASFILM GAMES
P.O. Box 10307
San Rafael, CA 94912

5. The 100 qualifiers chosen will be notified by mail and will receive full instructions and requirements for Level Two play at that time.

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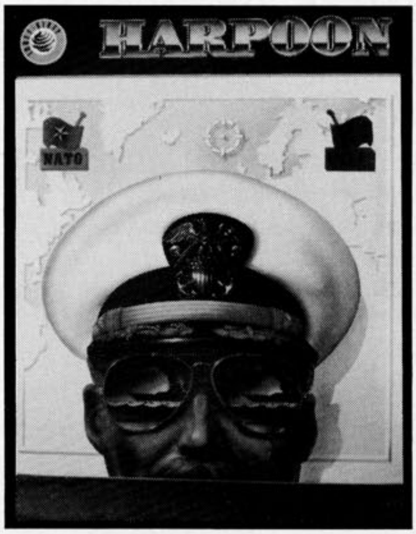
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Computer Harpoon™ Tactics

The "Short" Course

by Gordon Walton



Gordon Walton is project leader on the computer version of Harpoon™. *In this article, he offers some basic suggestions for players to implement in maximizing their chances for success.*

In Captain Wayne P. Hughes' excellent book, *Fleet Tactics* (**Naval Institute Press**), the essence of naval warfare is distilled. This book is extremely useful to anyone with an interest in naval warfare and *Harpoon™* players, as well.

Know The Technology

Commanders who do not know the technological capabilities of their platforms, weapons and sensors cannot fight effectively. Tactics are so tightly linked with the technology in naval warfare that ignorance can be fatal. Further, it is just as important to know the capabilities of the enemy's technology. In the computer version of *Harpoon™*, players can access the Platform Display prior to the start of a scenario to review the capabilities of their own platforms, weaponry and sensors. Then, when an enemy is detected, players can review the same capabilities for the enemy platforms which they are able to identify.

Scouting

To effectively fight an enemy, it is obvious that one must know where the enemy is. To know where the enemy is and what forces he has committed, you must use scouts. In playing *Harpoon™* on the computer, players will do most of their scouting with aircraft in order to search more area faster than with any other platform. One uses the Launch Aircraft order to send out patrols to search the areas where the enemy could be located. Players need to be certain that they leave enough aircraft in the picket zone among their own formations to be able to detect incoming threats. Until one is certain about the enemy's position and strength, it is difficult to make a plan to defeat them.

If no aircraft are available within a given scenario, one can split off small and fast surface or submarine units in order to scout ahead of the main force. Once these scouts detect the enemy, one can decide how to engage them effectively with the main force.

Concentration of Force

Once a commanding officer knows the disposition of the enemy, enough force must be brought to bear to destroy that enemy in a coordinated and cohesive attack. In the larger scenarios, he may want to ferry the attack aircraft and/or load them out to do the maximum damage to the enemy threat. Both surface and submarine forces must be maneuvered to converge on the enemy threat in such a way that they can all attack simultaneously. In this way, the chances of delivering maximum firepower to the enemy are greatly improved.

Counterforce

One must also consider the matter of how well one's own force is prepared to defend themselves against enemy fire and the amount of damage those forces can take before becoming ineffective in combat. To determine this capacity, one should look at the Damage Points under the Display or Unit Full Report commands. The optimal situation is never to have this ability tested under fire. Rather, find and kill the enemy *before* they get the chance to open fire at one's own forces.

Pre-emptive Attacks

This is the key element of naval warfare. If a commander can manage to attack effectively *before* his enemy can, in return, launch an attack against him, the original commander will generally win. However, be advised that attacking first is *not* enough. One must put enough firepower on the enemy targets during the initial stages of the engagement to destroy their offensive capacity, as well!

Attacking Bearing-Only Targets

When one launches missiles against a bearing-only detected target, the weapons seeking sensor will normally activate at the minimum distance that the target could possibly be. If the seeking sensor is a radar or sonar, then the target will probably detect the weapon and have a better chance of shooting it down or deploying counter-measures against it. Weapons launched against targets upon which one has an exact detection will activate very close to the target and are much more likely to score hits.

Avoiding Incoming Torpedoes

If a player is controlling a surface ship, the only chance of avoiding a detected torpedo is to go to full speed and set a course directly away from it. When controlling a submarine, one must change depth to take the vessel either above or below the thermocline (also called the thermal layer and, in the *Harpoon™* system, located between the Shallow and Intermediate depths). At the same time, one must change the vessel's course by, at least, forty-five (45) degrees and adjust the vessel's speed. Together, all of these factors will greatly increase the chances of breaking the contact of the torpedo's homing sensor. If the torpedo is detected more than a few miles away and one has a submarine with a top speed of over 30 knots, the best thing to do may be to turn away from the torpedo, dive deep and run away at full speed. Most torpedoes have a very limited range and, if one has a few miles head start, will probably run out of fuel before they can catch up.

Using Aircraft Effectively

AEW: "Airborne Early Warning" aircraft can be used both to get detections on enemy airborne and surface targets *and* to warn the player of incoming airborne threats early enough to take effective counter measures. One should use the Formation Editor or Launch Aircraft/Repeatable Patrol orders to put these aircraft where they can detect incoming threats. Avoid placing these aircraft too far forward without an Air-to-Air escort, as the enemy will want to shoot these valuable aircraft down!

ASW: Anti-Submarine Warfare aircraft are the best offensive weapons available against submarine threats. Keep, at least, one ASW aircraft airborne at all times, so that any submerged threat can be instantly responded to, even if it is outside the range of the ship's ASW weapons. Having ASW aircraft patrol ahead of the fleet's planned route is a useful method if sufficient aircraft are available.

Coming Soon

Watch for M. Evan Brooks' upcoming feature article on *Harpoon™* strategy in a future *Computer Gaming World.*



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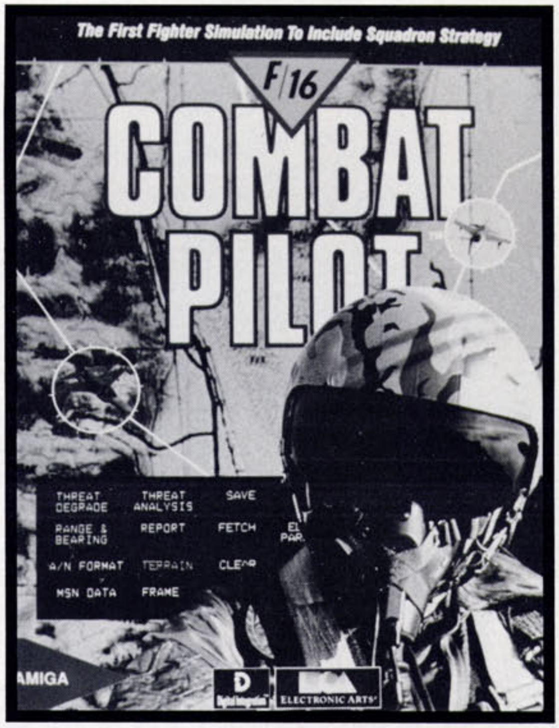
Falcon Vs. Falcon

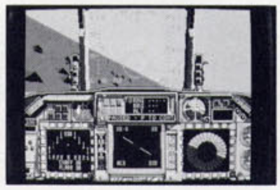
Electronic Arts' "F-16 Combat Pilot"

by Dale Archibald

My career as a software reviewer began in 1980 when, desperately seeking a wifeproof excuse for spending $29.95 for the Apple cassette tape version of **SubLogic**'s *AFS2* simulator, I blustered that I would write a review to pay for the software and, amazingly enough, managed to do so. I've specialized in the subject ever since. With today's more powerful computers, of course, flight simulations are a quantum leap ahead of the wire-frame cockpits, runways, mountains and landscapes of the AFS/2 world.

F-16 Combat Pilot attracted me because it could be played over a telephone modem, and I wanted to compare it to **GEnie**'s on-line game, *Air Warrior* (see *CGW #67*).





TITLE:	F-16 Combat Pilot
SYSTEMS:	Atari ST, IBM (512K)
REVIEWED ON:	IBM
# PLAYERS:	1-2 (with modem play)
PRICE:	$49.95
DESIGNERS:	Digital Integration
PUBLISHER:	Electronic Arts San Mateo, CA

Mission Control

Missions available are: "Scramble", "Air-to-Air Interception", "Watchtower" (a reconnaissance flight), "Tankbuster" (close air support), "Hammerblow" (Air-to-Ground attack on an airfield, military base or anti-aircraft site), and "Deepstrike" (Air-to-Ground attack against a fuel depot, power station, factory, and/or bridge). In each of the missions, an Electronic Strategic Display (ESD) displays various locations on a map of the operative region. Clicking the mouse on ESD buttons will provide more complete information (i.e. mission objectives, available targets, and an intelligence update on weather, flight plan, and weaponry.

Any of the missions can be flown as a training mission, along with "Free Flight" and "Landing Practice" (tutorials). Once a player has successfully flown all of the above missions for "real" (i.e. not as painless training), one is ready to take command in "Operation Conquest", the campaign game. Players function as an operational commander in assigning aircraft and tank battalions to their missions. Then, once the actual campaign begins, the player gets into the action as a squadron pilot. If that particular pilot is killed, the player is "reincarnated" as another pilot. This process continues until either the campaign is over or the player runs out of aircraft.

Flying Off The Handle

It's in the cockpit, of course, that one finds the bulk of the fun. One nice touch of realism is that when one goes into too steep a dive, the G forces increase on the pilot's body and the screen display itself is modified to reflect the lightheadedness a pilot would normally experience.

The realistic and smooth graphics are not only functional for the front view, but also provide views out both the sides and the rear, as well. The graphics work quite rapidly on an AT or clone, but the program offers acceptable speed on even a 4.77 Mhz "dime-store" PC clone with simulated CGA graphics on a monochrome monitor. Color is such an integral part of the program, however, that it makes matters simpler if one has the larger palette.

It's A Dog-Fight-Dog World

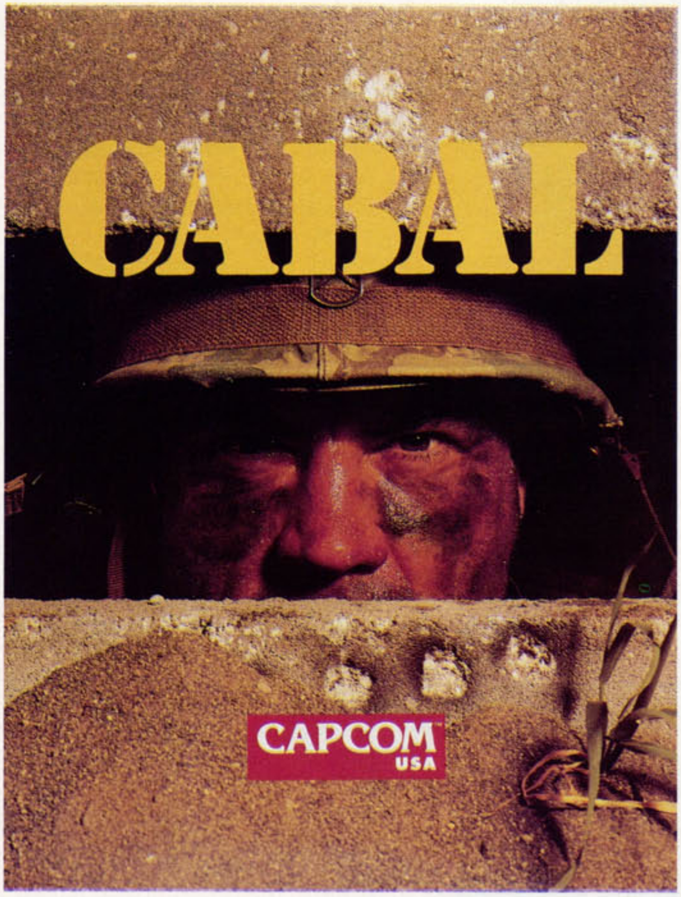
So, how does it work as an on-line or direct-connect program? Quite well, actually. Once loaded, it is very simple to dial through a 1200 baud modem (or faster). Once pilots are connected, they gain full access to the entire command structure in the "Gladiator" mission and enter a two-player dogfight.

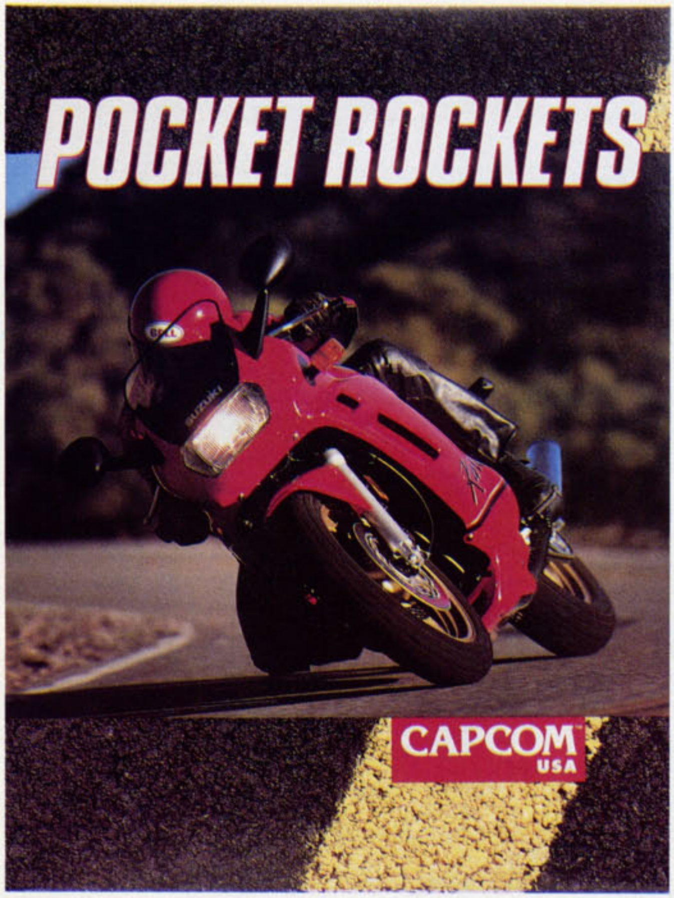
In "Gladiator", both players begin on their home runways. Therefore, the first problem to be encountered is starting distance. One conflict in preparation for this review began at initial starting points 160 miles apart! Even at 750 miles per hour, it seems to take forever to get within range. Then, since human-piloted aircraft (unlike the sturdy ships in the solo game) can be downed with just one rocket, a duel can be over in one pass.

Players may want to limit their initial manned flights to machine guns. That will allow damage to build in increments and player skill to improve before putting it all on the line in such lightning fast rocket duels. (*Note: The designers of GEnie's Air Warrior chose WWI and II aircraft rather than modern designs, because, with the latter types, scorehappy players could take off, fire rockets at a 30 mile range, land and then, wait for the "kills".*)

On-line, *F-16* keypad keys need to be held a bit longer and reaction times tend to be slower and much jerkier than when one is simply playing solo (perhaps because of information "packet" transfer on the modem). In addition, there is no way to communicate with each other while on-line, whether in the air or back at the crew room. This is a feature which is generally standard in on-line games like *Modem Wars, Air Warrior* and *Sniper!* (among others) and one is surprised not to see the "Radio" feature present in this game. It would also be nice to have a little variety in the on-line arena. Perhaps some area or drones to protect or attack?

Overall, though, this is a good game for solo or on-line use and can potentially keep gamers at the controls for hours.





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"Peace, Young One . . ."

Origin's "Windwalker"

by Dennis Owens

TITLE:	Windwalker
SYSTEMS:	Amiga, Apple II C-64, and IBM
PRICE:	$39.95
DESIGNER:	Greg Malone
PUBLISHER:	Origin Systems Austin, TX



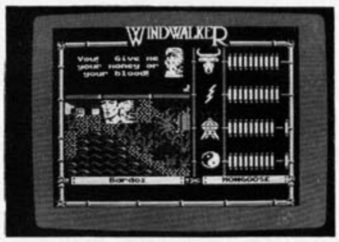
You are drifting through bliss—the ethereal state of meditative consciousness. Weightless . . . Silent . . . Aware . . . Ahead, in the distant mist of your mind's eye, you see a light, a presence, a voice . . . .

So begins *Windwalker*, the sequel to **Origin**'s (and Greg Malone's) *Moebius*, the role-playing quest for wisdom and enlightenment set in the Orient. Much like its predecessor, *Windwalker* combines the search for peace of spirit and understanding with a healthy dose of ninja-bashing, thief-konking and guard-whomping.

Along the way toward restoring Chao Ti, Khantun's rightful emperor, to his throne, and overcoming the ambitious Zhurong, each player's character will learn much about the mysteries of Shamanism and Khisanism, as well as his own strengths and weaknesses.

Windwalker shares or improves upon almost all of the strengths of *Moebius* and does away with its weaknesses. Gone is the divination sequence during training, extensive learning curve for combat sequences and all of the different commands for interaction. In their places, one finds a combat sequence that has been much retooled (both for ease of use and enjoyment), a simplified interface, and sound/graphics capabilities that are . . . ahem, head and shoulders above those of the earlier game.

No longer does one's character either have to get slaughtered or suffer embarrassing blots on his honor when he faces an opponent more skillful or stronger than he. Now, in the game's most significant and welcome change, he can pace himself through his battle sequences—either through stop-action concentration mode or real-time intuition mode. Combat in concentration mode is *much* easier, but exciting nonetheless. Then, once the player becomes comfortable with the battle commands, intuition mode is but a keypress away. In fact, no longer does starvation and thirst set in every time the player turns



around. The game has a decidedly better play balance than its predecessor had.

The menus are easily accessible, but one command which the manual does not mention and which did not seem immediately evident to this reviewer should be mentioned. Whenever the player's character needs to disembark from a ship, one must go to the inventory menu and choose "anchor".

Graphics are similar to those in *Moebius*, but both clearer and more inventive than those utilized in the earlier game. Character icons are still represented by huge heads and shoulders. The landscape still exudes that Oriental atmosphere, but now, the oceans broil; the sky darkens; and lightning cracks.

Combat sequences are smooth, large and well-animated with sound effects which are spectacularly expressive and funny.

Character attributes are represented onscreen by rows of abacus beads, one each for body, spirit, karma and honor. The latter is significant as it represents the number of times a character can mess up and still manage to come back to life. Note that although there is no creepy "Death" like there was in the earlier game, *Windwalker* does offer the "taunting demons of the Mirror of Truth" and they do laugh outrageously each time a character is tried and found wanting.

The fourth attribute, honor, is both important and ephemeral. As Moebius says, "The honor from your actions goes forth . . . as the smoke from (an) urn." Without honor, or with seriously weakened honor, a character's attempts to gain enlightenment (much less save the emperor and Khantun) will be doomed. Villagers will shun the character and the priests will make him a pariah. Honor should be valued above all else by the disciple of Moebius.

As an aside: perhaps, the most refreshing characteristic of *Windwalker* is its emphasis on honor. If one's character attacks without provocation, steals or performs various other dishonorable acts during the game, the quest becomes more difficult. **Origin**'s writers should be praised for their attempts to instill codes of conduct in their games. As one of the extremely few companies who do so, their attempts—as in the *Ultima* series—are generally quite successful artistically and satisfying to game players. We *know* there's more to life than hack 'n slash.

Game-saving is readily accessible. However, there is no way to quit *without* saving (whenever the player makes a mistake) without having the game tell the player something irritating about the "light of knowledge" and zapping his player's karma for one of his lives. The wise (or cautious) game player will learn to back up (at least, on the IBM) their "Savegame.dat" and "Roster.dat" files after each play. Then, as this writer "dishonorably" chose to do, it can be a simple matter to flee from a battle, press "Recall game" and keep going.

The IBM version supports a hard-drive; offers options for mouse or keyboard interface; features drivers for AdLib, CMS and several other soundboards; provides graphics options from CGW to VGA and Tandy color; and requires, at least, 384K and one disk drive. Reports from Apple users suggest a lot of disk access, but the PC version is not bad.

Windwalker is an excellent game for fans of *Moebius* and for anyone looking for a combination action/role-playing game with an Oriental flair and a gentleness of spirit.

CGW

KLINGONS, GO HOME!

Mindscape's Star Trek V: The Final Frontier

By Charles Ardai

There are times when it is difficult to be a game reviewer. Now, for instance. On the desk in front of me is a copy of *Star Trek V: The Final Frontier*, **Mindscape**'s adaptation of last summer's film of the same name. This is, in many ways, the best *Star Trek* computer game yet. It reproduces the visuals, the sound, and the "feel" of *Star Trek* with wonderful authenticity. It offers several diverse game sequences, with a nice balance between arcade action, strategy, and storytelling. It is technically superb and there is a great deal of thought evident in the intricate game design.

Yet, somehow the game is unsatisfying. If I were just a guy on the street, I could get away with saying, "I can't put my finger on it, but for some reason this game doesn't work for me. I should enjoy it, but I don't." As a reviewer, I can't get off the hook that easily. I *have* to "put my finger on it." The danger is that, as I build up my explanation, negative comments will pile up; and as negative comments pile up, readers will start to think that the game must be awful to merit so much criticism. In this case, at least, that would be the wrong conclusion to draw.

Star Trek V: The Final Frontier is a fine game. It is even an entertaining game. Unfortunately, like the movie that spawned it, *Star Trek V* leaves one wishing that it had been better.



TITLE:	Star Trek V:The Final Frontier
SYSTEMS:	IBM
PRICE:	$49.95
DESIGNER:	Level Systems Inc.
PUBLISHER:	Mindscape Inc.

Report On A Broken Bridge

First things first. For those readers fortunate enough to have missed the film, here's a synopsis of the plot: Kirk and company are called back ahead of schedule from a well-deserved shore leave when a Vulcan mystic takes the leaders of a backwater planet called Nimbus III hostage. The crew returns to an Enterprise that is half-functional (at best) and heads off to rescue the Nimbusians. Since one of the captive leaders is a Klingon, the Klingons also send a ship to check things out—but, as it turns out, the Klingon captain is more interested in hanging Kirk's head over his mantel than in rescuing anybody.

Meanwhile, the Vulcan, who turns out to be Spock's half-brother (don't ask), captures the Enterprise through a {sarcasm alert} clever bit of subterfuge. His glassy-eyed mission is to find God on the legendary planet, Sha Ka Ree, at the center of the Galaxy. Kirk has no choice but to go along with this mad plan—one imagines this is how **Paramount Studios** felt when Bill Shatner came up with this story—and sets course for the "Eden Planet." The Klingon warship follows.

Eventually they all reach Sha Ka Ree, encounter a strange alien, and run up and down making very little sense. Then (I am not making this up), there's a cocktail party scene featuring the crews of the Enterprise and the Klingon vessel enjoying what appears to be the film's wrap party. End of story.

Mindscape wisely avoids the film's worst parts—the first sixty minutes and the last twenty—by setting their *Star Trek V* mainly along the voyage to Sha Ka Ree. The game is divided into several action sequences, each dealing with one leg of the adventure. Sequences are lifted from *Star Trek: The Motion Picture* (going through a hyperspace wormhole), *Star Trek III* (hand-to-hand combat between Kirk and a Klingon captain on an alien planet, space combat between a debilitated Enterprise and a Klingon Bird of Prey), *Star Trek II* (the spaceship combat is really just a mission simulator), and the designers' imagination (a Klingon "gravitic minefield")—in short, anything to avoid having to deal with the source material under license.

Players have control of all the Enterprise's functioning systems directly as well as through commands to the bridge crew. Each crew member has a playing-card-sized digitized portrait and a menu of personal commands which can be called up at the push of a function key; other controls access navigation, weapons, damage control, and so forth. This means that players can either call up Chekhov's menu and have him fire the ship's phasers or they can fire them by hand, for instance.

Damage control is a major feature of the game, and it is here that strategic elements come into play. Whatever else is going on in a given sequence, some part of the Enterprise always needs fixing (including the crew, in which case it's Dr. McCoy's problem). On the series, Kirk could leave such matters to his officers' discretion; here, the player has to juggle his crew from one damaged area to another, estimating where a certain officer's expertise will do the most good and making quick decisions under fire.

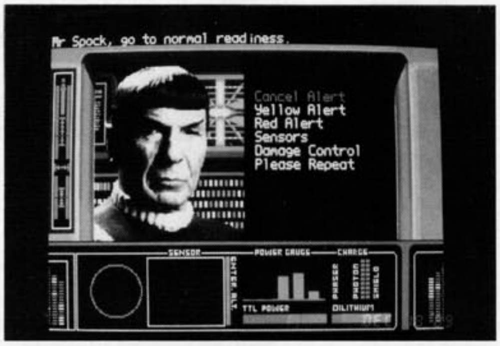
This is a well-conceived device which adds depth to what would otherwise be a rather superficial series of arcade-game contests. Having to rush about from one damage screen to another and balance one's resources enables one to forget that the foreground action has been essentially "cribbed" from any number of Golden Oldies.

The wormhole sequence (which opens the game if one doesn't count the "Mission Briefing") is seems tremendously reminiscent of the air-tunnel sequence in **Activision**'s *Master of the Lamps*, only without that game's jazzy soundtrack. The object is to fly the Enterprise through a tunnel without touching the walls or running into the improbably numerous asteroids that whiz by.

In true arcade fashion, there are bonus points to be had, too, here in the form of dilithium crystals to be collected for extra energy. (Dilithium crystals just floating in a wormhole? Typical arcade game logic.)

Next on the agenda is the Klingon gravitic minefield, a clever conceit which *almost* cloaks the fact that the sequence is virtually *Super Breakout*-in-the-Round. See, the Enterprise is in the center of these concentric rings of mines—the rings rotate in opposite directions and slowly collapse inwards (attracted by the Enterprise's gravity, the rulebook tells us)—and the player's job is to blast a hole through the rings and time a run through the opening just so . . .

No, it isn't a figment of the imagination. We *have* seen all this before. After that excitement, the Enterprise reaches Sha Ka Ree. Here, Kirk has to duke it out with Commander Klaa in the style of *Karateka*. Several different attacks and defensive stances are at Kirk's disposal, though hardly the impressive array offered by some recent hand-to-hand combat games(no head butts, shoulder throws or kicks to the groin).



Finally, if Kirk survives the fight, he gets to go at it again on the grand scale. It's the Enterprise vs. the Bird of Prey (or a whole flock, if one is playing the advanced difficulty levels) in a simulated starship duel to the death. Why simulated? I have no idea. Why, if it's *simulated*, is the Enterprise not simulated at full capacity instead of its *actual* level of disrepair? I have no idea.

Give or take a few narrative connecting screens (mainly text, with some graphics), that's the whole game.

What's Wrong With This (Motion) Picture?

There's an old joke which goes something like this: life is nothing but problems, misery, worry, sorrow and, worst of all, it's too short! In a peculiar way, that's my feeling about *Star Trek V*.

The game's action sequences are highly derivative and only marginally entertaining, but worst of all, there are only *four* of them! *Star Trek V* was, at least from this reviewer's perspective, a disappointing movie, a chore to sit through, and best forgotten, but *this* game has too little of the movie in it!

It may be, in fact, that *Star Trek V* should never have been turned into a game. Nevertheless, once the deal was signed, the designers shouldn't have held back.

There are some respects in which the designers didn't hold back: in terms of graphics the game is perfect, with memorable digitized images and nicely rendered animation; in terms of authenticity it is remarkable, with its unmistakably Trekkian sensor panels, main viewscreen, sound effects, and so forth. Even though the theme music sounds slightly sluggish (and, incidentally, it's the theme to *Star Trek: The Next Generation*, not the movies!), it's effective. Finally, please believe that I'm not scraping for something to compliment when I say that the inclusion of a full-screen **Paramount Pictures** logo is a nice touch. All of these nice touches inspire confidence, none more than the credited design participation of several *Star Trek: The Next Generation* cast and crew members. Indeed, players are never let down on a technical level. This is certainly more than can be said for *Star Trek V: The Final Frontier* as a movie.

However, players are let down on *some* levels. Those who expect originality of gameplay will find precious little here. Others will not feel like they received their money's worth because of this game's short length (especially relative to previous *Star Trek* games which may not have been great adventure games, but were never too short.

Perhaps, worst of all, the game is disappointing on an aesthetic level. For all the laudable attention to graphic detail and accuracy there is almost no attention given to constructing a comprehensible story. The game only pays lip service to the film's plot with the perfunctory run-down of events at the start. After that, the player has no sense that his ship has been taken over by a usurper or that his crew is under the telepathic influence of a mad messiah.

In fact, almost all of the movie's quasi-religious plot has been extracted from the game. This might seem, at first, glance to be an improvement, but it isn't. In fact, it is a sort of auto-evisceration, the first instance I know of computer game *hara kiri*. Having a weak plot is bad enough, but remove the core of that plot and all that's left is a vacuum.

Nor is this the full extent of the damage done. Having robbed the storyline of its central plot elements, the designers chose to substitute generic *Star Trek* events for actual incidents in the film. Writer Chris Erhardt could have built a game around such film sequences as the shuttlecraft reentry, the brig escape, the jet-boot flight, the Nimbus III invasion—even Uhura's fan dance, for crying out loud. Instead, he bleached out every resemblance to the film he could, thereby creating a self-negating product that announces its low self-image at every turn. *Star Trek V* is the Jay Gatsby of computer games: visually opulent, yet empty and self-denying at its soul.

Does this mean that the game should be burned at the stake? No. Does this mean that no one should buy the game? No. This is just the closest I can come to explaining why I find *Star Trek V* so painfully unsatisfying.

No Star Trek fan should pass up a chance to play this game, just for the feel of it. For what it's worth, this is the first Star Trek *action* game since the **Vectrex** cartridge of 1982. If nothing else, it will surely be a collectible one day.

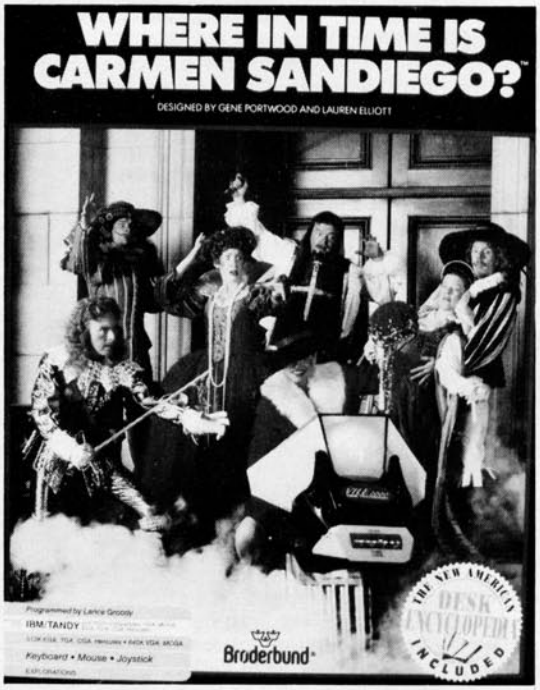
It could have been so much more, though, than ten minutes of excitement followed by twenty years in a display case. That it isn't, especially with so much going for it, is a true pity. **CGW**

WHERE IN TIME IS CARMEN SANDIEGO?

Broderbund's Success Story Continues

by Roy Wagner

For those not familiar with Carmen Sandiego, a brief step back in time (gamewise that is) would be worthwhile. She has been responsible (in the context of the games) for some of the greatest robberies in the world. Her escapades started many years ago. Over the years the title questions asked have been, "Where in the (World, U.S.A., Europe) is Carmen Sandiego?"



Those that have answered the title questions have found this to be one of best educational games on the market. It is a game that does not teach overtly, but offers a deductive challenge that is so entertaining that learning inevitably comes with the play. The idea is to use the clues provided to figure out who committed the crime. To do so, players follow the suspect as he travels from one place to another. When the player gleans enough clues, he or she must issue a warrant and then, catch the suspect in order to make the arrest.

Well, Carmen and her new gang are at it again. And now they are robbing all time for what's it worth. Fortunately, the Acme Detective Agency has the player on their staff. With the player's assistance, Carmen and her V.I.L.E gang should easily be sent to prison.

Each game comes with a useful reference guide. With this game, players receive *The New American Desk Encyclopedia*, a large paperback volume with 1,374 pages of very helpful information to help the player discern exactly when and where the thief has gone in terms of time and space.

The game starts in the San Francisco offices of the Acme Detective Agency. Play is initiated in the lobby, in front of the elevator. One presses the button and "checks in" in order to start a new case. There are employees to help and, behind some closed doors, are some very humorous animations with a variety of punchlines.

The equipment in the detective's 325i Chronoskimmer is checked and the chief assigns him/her to the next case. The entire screen is one large display panel. On the left half, is a window that displays one's present location within the game.



TITLE:	Where In Time Is Carmen Sandiego?
SYSTEM:	IBM
PRICE:	$44.95
DESIGNERS:	Gene Portwood & Lauren Elliott
PUBLISHER:	Broderbund Software San Rafael, CA

These graphic images are outstanding. On the right side of the screen, are the basic control buttons and display information. These include the current date in game time, how much time is remaining for the case to be solved, and buttons to select operating modes for travel, searching, analyzing data, and aborting a mission.

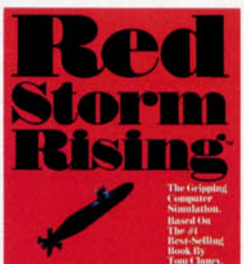
Game play is most easily directed by mouse or joystick, but the keyboard can be also be used. Each game begins with the chief reporting the theft of some great historical item and "sending" the detective to that time period. Once there, by way of some well-done animation and sounds, one can use the search button to get clues from a witness, an informant or from a scan of the area. This should provide enough information to determine where, in time, the suspect has gone next by offering the name of a person and event. It is up to the player to determine "when". One might also obtain a clue to the identity of the suspect. These are related to hair and eye color, as well as their favorite author and artist. It is necessary to learn about the works of four famous authors and artists to make use of these clues.

When enough evidence is gathered, the player selects the data (analysis) button to enter the evidence. The "crime computer" will decide if there are enough

Continued on page 35



Press Escape.



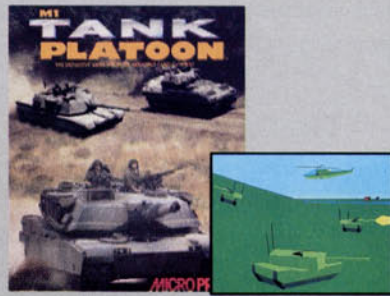
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Computer Gaming World's

See Reader Input Device on page 72

The Categories

Strategy (ST): Games that emphasize strategic planning and problem solving.

Simulation (SI): Games based on first person perspectives of real world environments.

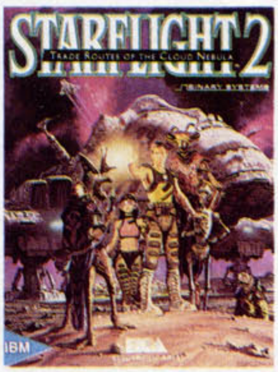
Adventure (AD): Games that allow you to take your alter ego through a storyline or series of events.

Role-Playing Adventures (RP): Adventure games that are based on character development (usually involving attributes).

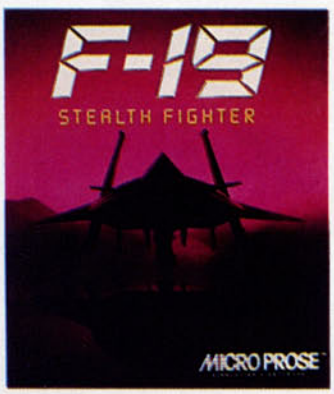
Wargames (WG): Simulations of historical or futuristic warfare from a command perspective.

Action/Arcade (AC): Computer games that emphasize hand-eye coordination and reflexes.

Top Role-Playing



Top Simulation



THE TOP TEN GAMES

No.	Name	Mfg.	Machine	Cat.	Avg. # Resp.	Rating
1.	*Their Finest Hour*	*LucasFilm*	*I*	*AC,SI*	*66*	*10.76*
2.	*Starflight 2*	*EA*	*I*	*RP*	*32*	*10.05*
3.	*F-19 Stealth Fighter*	*MicProse*	*I*	*SI*	*85*	*9.85*
4.	*SimCity*	*Maxis*	*Many*	*ST,SI*	*95*	*9.84*
5.	*M-1 Tank Platoon*	*MicProse*	*I*	*SI,WG*	*72*	*9.73*
6.	*Populous*	*EA*	*Am,I,ST*	*ST*	*92*	*9.67*
7.	*Harpoon*	*SpecHolo*	*I*	*WG*	*46*	*9.65*
8.	*Chessmaster 2100*	*Toolwrks*	*Many*	*ST*	*28*	*9.43*
9.	*Hero's Quest*	*Sierra*	*I*	*AD, RP*	*34*	*9.40*
10.	*Red Storm Rising*	*MicProse*	*C,I,ST*	*SI*	*67*	*9.22*

No.	Name	Mfg.	Machines	Cat.	Avg # Resp.	Rating
11.	Lords of Rising Sun	Cnmwre	Am	AC,ST	54	9.19
12.	Battlehawks 1942	LucasFilm	Am,I,ST	AC,SI	84	9.18
	Sword of Aragon	SSI	I	ST,WG	27	9.18
14.	Ghostbusters II	Activision	I	AC	39	9.08
15.	Dragon Wars	Interplay	Ap,C	RP	27	9.04
	Wasteland	EA	Ap,C,I	RP	120	9.04
	MechWarrior	Activision	I	SI,RP	41	9.04
18.	Bard's Tale III	EA	Ap,C	RP	74	9.03
19.	Ultima V	Origin	Ap,I	RP	103	9.02
20.	Space Quest III	Sierra	Am,I,ST	AD	34	8.97
21.	Romance/3Kngdms	Koei	Am,I	ST,RP	31	8.96
22.	Indy: Adventure	LucasFilm	Am,I	AD	23	8.93
23.	Falcon	SpcHolo	Many	SI	62	8.90
24.	A-10 Tank Killer	Dynamix	I	SI	40	8.88
25.	NFL Challenge	XOR	I,M	ST	86	8.87
26.	Overrun	SSI	Ap,I	WG	25	8.85
27.	Might & Magic II	NewWorld	Ap,C,I	RP	54	8.81
28.	The Magic Candle	Mndcrft	Ap,C,I	RP	43	8.80
29.	Genghis Khan	Koei	I	ST,RP	32	8.79
	Project Stealth Ftr	MicPr	C	SI	29	8.79
31.	Battles of Napoleon	SSI	Ap,C,I	WG	30	8.77
	Battletech	Infocom	Am,I,ST	RP	48	8.77
	Fire Brigade	Panther	Am,I,M	WG	22	8.77
34.	Airborne Ranger	MicProse	C,I,ST	AC	74	8.76
	F-15 Strk Eagle 2	Micprose	I	SI	57	8.76
36.	King's Quest IV	Sierra	Many	AD	58	8.75
37.	Sword of Samurai	MicProse	I	ST,RP	47	8.74
38.	Neuromancer	Interplay	Ap,C,I	AD	33	8.70
39.	Battlechess	Interplay	Am,I,ST	ST	58	8.68
40.	Curse of Azure Bonds	SSI	Ap,C,I	RP	70	8.67
	Typhoon of Steel	SSI	Ap,C	WG	43	8.67
42.	Ballistyx	Psygns	Am,ST	AC	20	8.65
	Police Quest II	Sierra	I,GS,ST	AD	43	8.65
	Zany Golf	EA	Am,I,ST	AC	31	8.65
45.	Gretzky Hockey	Bethesda	Am,I	AC,ST	38	8.64
46.	Sword of Sodan	Discvry	Am,GS	AC	27	8.63
47.	Pool of Radiance	SSI	Ap,C,I	RP	116	8.61
48.	Nobunaga's Ambition	Koei	I	ST,RP	51	8.53
49.	Carrier Command	Rainbird	Am,I,ST	AC,WG	49	8.51
	Panzer Strike	SSI	Ap,C	WG	68	8.51
51.	Silent Service	MicPr	Many	SI	257	8.50
52.	Hostage	Mndscpe	Am,I,ST	AC	28	8.47
53.	688 Attack Sub	EA	I	SI,ST	48	8.42
	Manhunter 2	Sierra	I,M,ST	AD	31	8.42
55.	TV Sports Football	Cnmwre	Am,I,ST	AC,ST	50	8.39

THE HALL OF FAME

The Games In CGW's Hall Of Fame Have Been Highly Rated By Our Readers Over Time. They Are Worthy Of Play By All.

Bard's Tale I
Chessmaster
Dungeon Master
Earl Weaver Baseball
Empire
Gettysburg
Gunship
Kampfgruppe
Mech Brigade
Might & Magic
M.U.L.E.
Pirates
Starflight
Ultima III
Ultima IV
War in Russia
Wizardry

No.	Name	Mfg.	Machines	Cat.	Avg # Resp.	Rating
56.	Arkanoid	Dsc/Taito	Many	AC	69	8.38
	Wings of Fury	Brodbnd	Ap	AC	52	8.38
58.	Strike Fleet	EA	Ap,C,I	WG	79	8.37
59.	Rocket Ranger	Cnmwre	Am,ST	AC,AD	75	8.32
60.	Modem Wars	EA	C,I	ST	24	8.29
61.	It Came Frm Desert	Cnmwre	Am	AD	46	8.26
62.	Manhunter	Sierra	Many	AD	72	8.25
63.	Police Quest	Sierra	Many	AD	98	8.23
64.	Starglider II	Rainbird	Am,I,ST	AC	65	8.22
65.	Jack Nicklaus' Golf	Acclde	Am,C,I	AC,ST	28	8.21
	Three Stooges	Cnmwre	Am,C,GS	AC	68	8.21
67.	Leisure Suit Lry II	Sierra	Many	AD	52	8.20
68.	Battlegroup	SSI	Ap,C	WG	36	8.19
69.	Abrams Battle Tank	EA	I	AC,SI	31	8.16
70.	Tetris	SpcHolo	Many	AC,ST	46	8.13
71.	Vette!	SpcHolo	I	AC	26	8.12
72.	Stealth Mission	Sublogic	C	SI	36	8.11
73.	Shiloh	SSI	Ap,C,I	WG	54	8.09
	Zork Series	Infocom	Many	AD	218	8.09
75.	Faery Tale Adventure	Micllsn	Many	RP	59	8.07
76.	Speedball	Cnmware	Many	AC	35	8.06
	Mean Streets	Access	C,I	AD	32	8.06
78.	Russia	SSG	Ap,C	WG	61	8.05
79.	Sentinel Worlds	EA	I	RP	71	8.04
	Techno-Cop	Epyx	C,ST	AC	23	8.04
81.	Test Drive II	Acclde	Am,C,I	AC	42	8.02
82.	WC Leader Board	Access	Many	AC,ST	97	8.00
83.	Leather Goddesses	Infocom	Many	AD	136	7.99
84.	Breach	Omntrnd	Many	ST,RP	114	7.98
85.	Enchanter	Infocom	Many	AD	115	7.97
86.	Jordan vs Bird	EA	C,I	AC	47	7.96
87.	Joan of Arc	Brodbnd	Am,I	ST	41	7.95
88.	Omega	Origin	Many	ST	49	7.92
	Prophecy	Activsn	Am,I	AD	32	7.92
90.	TANK	SpecHolo	I	SI	23	7.91
91.	Deathtrack	Activision	I	SI	24	7.88
	Wizardry V	Sir-Tech	Ap,I	RP	43	7.88
93.	White Death	ComndSim	Am,I	WG	20	7.87
94.	Eternal Dagger	SSI	Many	RP	72	7.85
95.	Lakers vs Celt	EA	I	AC	27	7.83
96.	Rommel	SSG	Ap,C	WG	20	7.80
97.	Anc Art of War At Sea	Brdbnd	I,M	ST	108	7.74
	Phantasie III	SSI	Many	RP	105	7.74
99.	Phantasie	SSI	Many	RP	147	7.69
100.	Star Saga I	Mstrply	Many	AD	37	7.66

Top Strategy



Top Action/Arcade

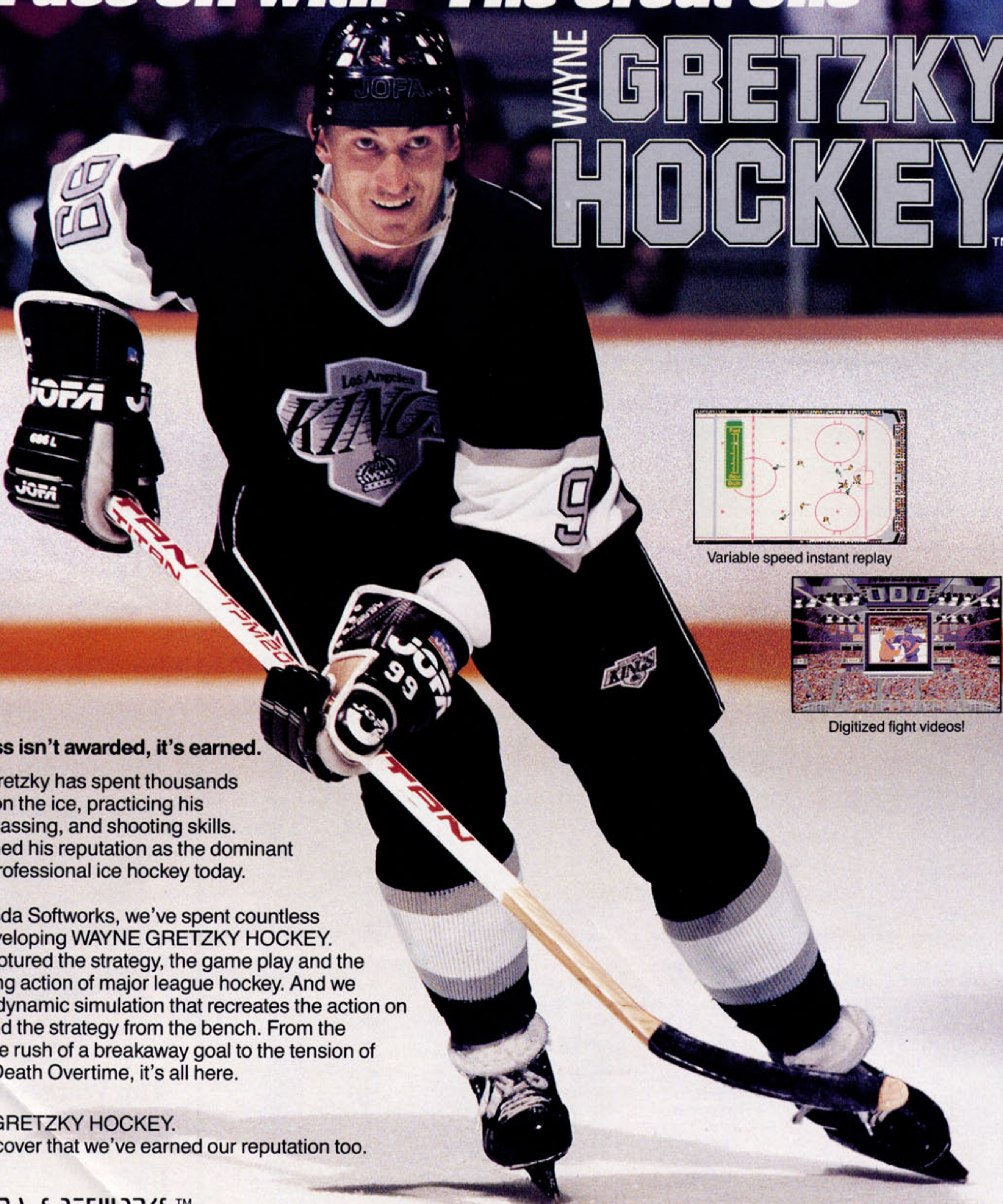


Top Adventure



Top Wargame





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Carmen Sandiego

Continued from page 30

clues to issue a warrant. If not, it will identify those remaining suspects. Most Carmen fans learn to prepare a clue matrix for each suspect. It usually takes three clues to narrow matters down to a single suspect.

Once the warrant is in place, players simply keep jumping around in time, using the least amount of clues possible. This is where the "Desk Encyclopedia" comes in handy and provides you with much newly learned historical information. As in the earlier "Carmen" adventures, players will always know that they are in the correct time period because of some humorous animated encounters with the V.I.L.E henchmen. If one can get through around seven time periods within the reasonably allotted time, the suspect will usually be brought to justice.

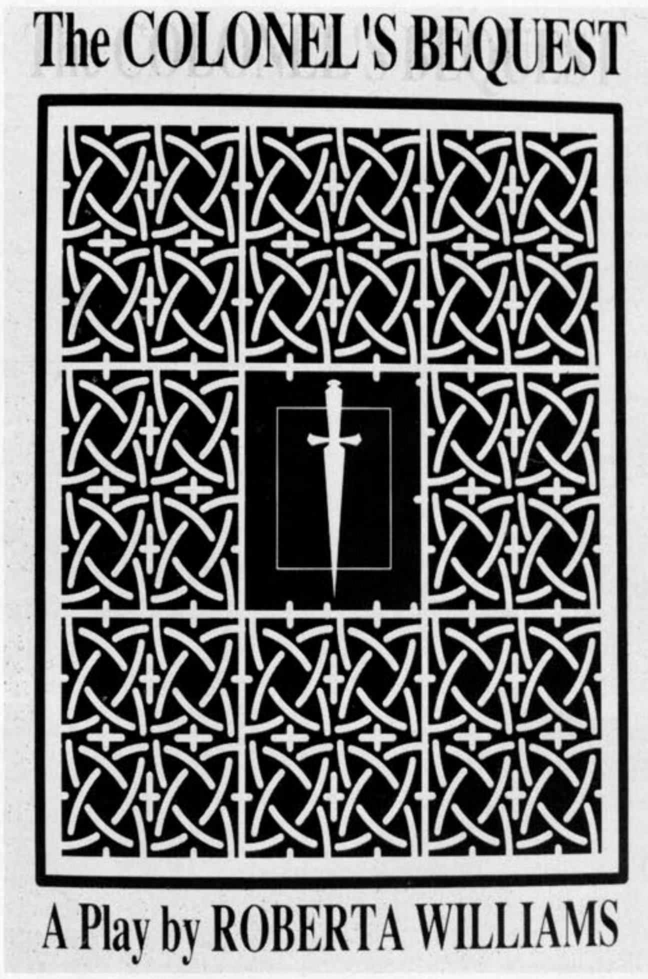
After solving a certain number of cases, the player's game ranking will increase from the bottom level of "Time Cadet" through that glorious height as "Super Time Sleuth" to that final induction into the Hall of Fame. Before being retired, however, a player must successfully solve eighty cases. After "travelling" to 17 countries and "experiencing" 1,500 years of history, while tracing more than 1,200 clues, one cannot help but ingest a great deal of historical fact. Those who read all the screens and look up the clues will learn plenty. If history is not the main goal, one can also use geography and the names of persons to track down the suspects.

This game is challenging and fun, as well as educational. Besides individual play, it is great for the classroom or for gathering the entire family around the home computer. And where will Carmen go next? Since she has pretty much covered the Earth, she may venture to the planets and stars as her next venture. I hope so, because I'll be ready to track her down again. **CGW**

Scorpion's Tale

The Colonel's Bequest

As Told By Scorpia



Warning:

Although "The Scorpion's Tale" is a warm and comfortable tavern of the mind with a nice cozy fire of vibrant images, our resident storyteller conjures up illuminating hints about games. If the gentle reader eschews hints, let him beware!

Well, spring is peeking around the corner again (winter never lasts as long as it should), but the nights are still chilly enough to spend around a roaring fire, with a warming beverage in hand. So, settle into your favorite chair and we'll talk about peeking (maybe even a little poking, too, hehe). There's a lot of that going around these days. Must be something in the heir.

Speaking of heir(s) brings up the matter of The Colonel's Bequest. While it's a mystery, there is hardly any puzzle-solving in it at all. Mostly, you spend your time spying on people to learn all their dirty little secrets; collecting a bunch of miscellaneous objects; and, later on, finding the bodies of unfortunate murder victims.

Spying on people is the preferred method. Most folks don't want to talk about intimate subjects with an outsider present. Aside from picking up possible motives for murder this way, what you learn increases your detective rating at the end of the game.

Also, when the game is over, you get the chance to look at Laura's notes and see what you may have missed learning about. This is nice, but being able to read these notes during play would have been more helpful; replaying part or most of the game after it's over is rather dull, especially if what you missed has nothing to do with the solution. *[Ed: Since this was a design decision to replace the old on-line hints and scoring systems, this opinion is open to debate. See last month's feature article on* The Colonel's Bequest *for Roberta Williams' perspective on this issue.]*

While the game can be saved at almost any point (and following the advice in the manual to have at least one save in each act is recommended), you have to be careful with those restores because restoring to a previous position may not put everything (especially the corpses) back where they were the last time.

Continuing in the *King's Quest IV* tradition, your character is again a female, this time a college student in the Roaring '20's, Laura Bow. Laura is invited by her friend Lillian Prune to spend the weekend at Lillian's uncle's gloomy, run-down mansion in the bayous of Louisiana. In short, just the sort of place where you might expect a body or three to turn up, especially as the Dijon-Prune clan is composed of a number of unpleasant people to begin with: the shady lawyer, the quack doctor, the alcoholic aunt, the playboy nephew, the starlet niece, the sexy French maid, and, of course, the suspicious butler, among others.

At dinner, Uncle Henri announces that he is leaving his money to all (except Laura, of course) in equal shares and, of course, fewer heirs means larger shares. The game actually starts just after dinner, with Laura and Lillian in the room they share for the weekend. Lillian leaves to freshen up, and Laura is now on her own to explore (or, more properly, snoop) around the mansion and grounds. The clock strike seven, and the first act begins.

This is your basic exploratory phase. All the clock advancements come from activity in the house, so now is a good time to wander around outdoors and see where the other buildings and such are in relation to the mansion. While a map comes with the game, you might want to make your own for reference later on.

Inside the house, it is necessary to visit every room and see who's there. Actually, you can do better by spying rather than visiting. All it takes is discovering the secret rooms that allow you to do this. That shouldn't be hard at all. Especially, if you look at all those portraits.

You will find that asking people about others often yields little information, although there are a few who are willing to talk to you. Of course, opinions should always be taken with a grain of salt and you'll notice that most of these folks don't have very high opinions of each other.

The body count begins in Act II with

Gertrude, and mounts up from there. However, there's little point in trying to tell anyone about the corpses you find. Most people will think you're seeing things, and the murderer will remove the body anyway after you've discovered it. Since the bodies are removed, it is absolutely necessary to search each one as soon as you find it. Some corpses have nothing, but others will have items you need.

After the first act, if you see that the clock is not advancing, try moving around outdoors; some scenes take place there that you have to see. Remember, it is mostly seeing people do something that moves the clock. Finding bodies or other objects doesn't affect it.

From time to time, going back to various locations is also important. Some places that were not accesssible to you at earlier points will be open in a later act. Basically, any locked area should be visited at least once per act as a check.

The main puzzle-solving in the game relates to the secret passage in the outdoors. Its location is practically waved under your nose (it was painfully obvious the first time I went there); the trick is getting it open. This requires collecting several items from different places and figuring out what to do with them.

None of this is especially difficult, by the way. The few puzzles *look* obvious, and they *are* obvious. There is no need to hunt for anything tricky or abstruse in the solutions. It is only necessary to find all the right objects you need and use them correctly. The best time to visit this secret passage, by the way, is in Act VII, although you can do it earlier.

Actually, there is *one* time finding a body does advance the clock, and that is in Act VIII. This signals the finale, and is the one and only time where Laura can actually take some action to save a person's life (about time, too). After finding it (outdoors), you should return to the house immediately. There is only a little left to do, but time becomes a critical factor here. Save the game before unlocking any doors. You have to make a choice and you might be wrong the first time.

You might be dismayed at the number of bodies you find, but alas, there isn't much you can do about it. I couldn't find a way to save anyone (except at the very end), and so you're going to end up with most of the characters dead by the time the game is over. It may reduce the suspect list, but is also unsatisfying, as you feel helpless and frustrated over the murders you can't prevent.

Well, that's about it for this time. Remember if you need help with an adventure game, you can reach me in the following ways:

On Delphi: Visit the GameSIG (under the Groups and Clubs menu). On GEnie: Stop by the Games RoundTable (type: Scorpia to reach the Games RT). By US Mail: (If you live in the United States, you must enclose a self-addressed, stamped envelope to receive a reply): Scorpia, PO Box 338, Gracie Station, NY NY 10028.

Until next time, happy adventuring!

 CGW

The Entertainment Software Capital of the World

More Computer Games from the Winter Consumer Electronics Show



Las Vegas!—One can hardly think of this desert mecca of materialism without thinking of bright lights, extravagant stage productions, famous personalities and incessant activity. Yet, for one week each winter, the so-called "Entertainment Capitol of the World" becomes the "Entertainment *Software* Capitol of the World." Software publishers unveil their works in progress and await the critical reactions of buyers and journalists as eagerly as Broadway casts await the first notices on opening night. Last issue (*CGW* #68), our dedicated editorial team recounted trends to watch for within the demesne of entertainment software. This issue, our editors concentrate on adventure/role-playing games and action/arcade games.

The Role of Adventure

Adventure gamers will be interested in the games discussed last issue under "The Screen Says It All" section of the Winter Consumer Electronics Show report, but they will also be interested in two adventure games based on Arthurian legend. *Conquests of Camelot* from **Sierra** shows Christy Marx's masterful research into grail legends and her ability to inculcate an ethical perspective via Merlin's urgings and the player's choices. Mark Siebert's soundtrack emulates Celtic music effectively and Peter Ledger's graphic style displays a "Prince Valiant" feel. *Spirit of Excalibur* from **Melbourne House** is in the style of and employs an interface similar to *War In Middle Earth*, but the Arthurian game offers six different quests, allows non-player characters to join the party, and features hand-drawn graphics.

Adventure gamers who want to become modern heroes in a near-future setting may choose *Code Name: Iceman*, the latest adventure by retired law enforcement officer Jim Walls. Along with the traditional **Sierra** graphic adventure formulae, "Iceman" allows players to pilot an attack submarine (the controls are customized to facilitate game play, but it operates authentically) and the game will also teach the adventurer something about CPR and naval etiquette. Those who want an interactive movie approach in a more futuristic setting may opt for **Dynamix**' *Blade Hunter*, due in Fall or Winter of this year.

Role-players should be able to opt for licensed titles of popular pen and paper games by the end of 1990. **New World Computing** has transformed *Tunnels & Trolls*, Ken St. Andre's pencil and paper RPG (built on the idea that *Dungeons and Dragons* was too complex) into a CRPG. The first release, *Crusaders of Khazan*, is built around 10-12 of the original "T & T" solo adventures. **Miles Computing** has licensed *Champions* from **Hero Games**. Intended as a complete line of computer role-playing games, the first product will be based on the superhero rules. The characters will be customizable and support products should be produced regularly. Another title coming to computer screens in 1990 is *Megatraveller: The Zhodani Conspiracy*. Set in **Games Designers' Workshop**'s "Spinward Marches", the game looks like it will faithfully recreate the role-playing experiences of the space opera-style role-playing game (**Paragon**, IBM).

SSI's *Champions of Krynn*, the first *Dragonlance* role-playing game, is ready to ship. The company has published action/adventures based on these novels in the past, but the designers have brought the style of *Pool of Radiance* and *Curse of the Azure Bonds* to a brand new series.

Another licensed title is *Bill and Ted's Excellent Adventure*. **Intracorp** plans to market it as a graphic adventure in the third quarter of 1990, hoping that all those history dudes out there will find it a totally triumphant adventure in which everyone learns to be excellent to one another (Amiga, C-64/128, IBM). Intracorp is also developing Tom Clancy's *Cardinal of the Kremlin* as an action/adventure and **Paragon** is attempting the same feat with **Marvel Comics**' *The Punisher*, complete with "Battle Van" simulator.

In addition to the standard fare, **UbiSoft**'s *B.A.T.* ("Bureau of Astral Troubleshooters") is based on a wild premise. In this real-time game-time adventure (Amiga, Atari ST, C-64 and IBM), players find the mad scientist and save the metropolis through visiting 1,200 locations and programming B.O.B., the bio-computer located in the player's arm. In addition to this time-travel adventure, *Millennium Warriors* from **Intracorp** (C-64 only) is an action/adventure in which players become pirates, Arabian warriors, knights and cavemen. **Interplay** has entered the "Timewars" arena with *Future Wars: Adventures in Time*. Some might call it "Cinemaware" meets "Sierra" in a story which offers overtones of *The Terminator*in what is, more or less, a battle in the past for the future.

Interplay is also actively working on *The Lord of the Rings* (a licensed role-playing game set in Middle Earth, due out in the Summer on the C-64 and IBM). Brian Fargo, President of Interplay Productions was highly influenced by the famous trilogy during his early days of computer gaming and is reputed to have handwritten notes on game ideas written on the inside cover of one of Tolkien's novels. The game will feature mouse/joystick support and top-down graphics in this game which features mini-quests, ten mappable areas and occasional gentle direction from the computerized game master.

Snow Go! (Action Games)

Action games with multiple venues are

Continued on page 41

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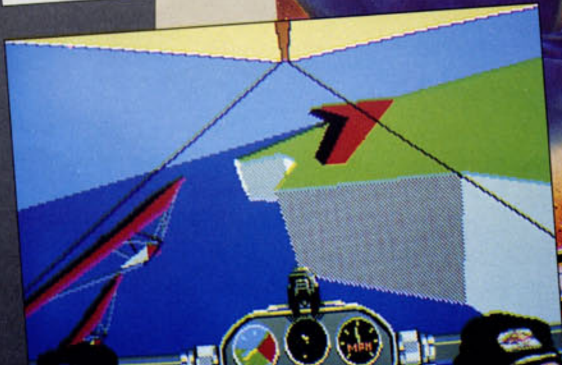
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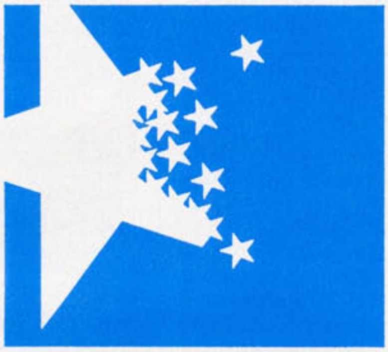
Winter C.E.S. Report

Continued from page 38

still popular. *Ski or Die*, **Electronic Arts** latest offering which pits gamers against the sinister Lester, offers several events: snowboarding, acro aerial ski jumping, innertube thrashing, a hilarious snowball fight and more.

In addition to the multiple venue games, however, even some traditional action-style games are adding elements of strategy. Chris Erhart, producer of *Battletech: The Crescent Hawk's Inception* for **Infocom** and writer of *Star Trek V: The Final Frontier* for **Mindscape**, has added attribute sliders and his own slightly "bent" sense of humor to create *Rollergames*, an action/strategy game based on the latest television reincarnation of "Roller Derby". This is the second title in **ShareData**'s new premium line, **Monarch Software**.

Conversions of popular coin-op titles are continuing to appear. **Data East** was putting the finishing touches on *Vigilante* for the C-64 and *Karnov* for the Macintosh II. The latter features color graphics, but unexpectedly features keyboard-driven, not mouse-driven, game controls. In addition, **Virgin Mastertronic** is near-



ing shipment on *Double Dragon II* on the Amiga, ST, IBM and C-64. They should all support simultaneous play, with graphics much closer to the arcade version on the more powerful machines. **Activision**'s adaptation of *Powerdrift*, the popular coin-op racing game, will ship toward the end of March (IBM and C-64). The disk-based version will include six different scenarios and VGA graphics on the IBM.

Meanwhile, **Taito** is preparing February releases (on the C-64 and Amiga, with IBM conversions to follow) of their *Chase H.Q.* and *Operation Thunderbolt* coin-op successes. *Chase H.Q.* features seven missions with distinctive landscapes and vehicles for each mission. The unique aspect is that it is *not* a "shoot-'em-up". Instead, the player must use his/her vehicle to force the bad guys off the road while avoiding innocent motorists. *Operation Thunderbolt* was developed by U.K.-based **Ocean** software as a sequel to *Operation Wolf*. This game features two-player *simultaneous* action with forward scrolling in addition to horizontal scrolling.

For another type of conversion, **Konami** has put their recent emphasis on creating "attractive" versions of their Nintendo hits. Earlier NES rollovers from Konami tended to feature disappointing

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graphics and sound, as well as unwelcome compatibility problems. Now, the products due in the first half of 1990 feature EGA graphics on the IBM and improved quality control. *Blades of Steel*, features hockey action with digitized sound to add to the atmosphere (Amiga, C-64, and IBM). Other titles include: *Castlevania, Double Dribble, Metal Gear, Super C* and *Teenage Mutant Ninja Turtles* (all on Amiga, C-64 and IBM). Arcade fans can expect to hear about Konami doing some non-NES titles in the next couple of years, as well. One company source indicates that Konami's deal with **Distinctive Software Inc.** (developers of *Test Drive and Test Drive II* for **Accolade**) will impact on "more than a couple" of original disk-based production the future.

In action games, as well as adventure games, licenses can be important for the success of a given product. **Ocean** successfully marketed *Batman: The Caped Crusader* through **Data East** (the IBM conversion shipped at the end of January). Now, a new *Batman* (also produced by Ocean, but based on the mega-hit film) is being marketed by Data East. This one has all the standard arcade sequences (two platform sequences, car and plane chases), but they are crafted very carefully in the dark, shadowy *film noir* style of the movie. The "Batmobile", "Batwing", and "Batcave computer" are all in the product. Data East is also marketing Ocean's *The Untouchables*. The game follows the movie's plot with a newspaper-style "results screen" following each arcade sequence. The scene with the baby carriage in Chicago's Union Station is extremely well-handled.

Chris Gray, whose **Gray Matter** development group designed *Infiltrator, Road Raider* and *Fiendish Freddy's Big Top O' Fun*, has designed a *Superbike Simulator* for **Mindscape** (Amiga, Atari ST, and IBM). Players choose from six different Japanese imports and compete on a combination of twelve different courses (six street courses and six racetracks). Although the players cannot design their own tracks, the program does allow them to customize each track using difficulty levels, weather, number of hazards, length of race, and numbers of curves, hills and laps.

Electronic Arts is publishing Kellyn Beeck's *Caesar*, an action/role-playing game where players race chariots or fight gladiators to build up their personal treasuries; command Roman legions/cohorts in battle; and attempt to maneuver their way to emperor. The battle sequences look very similar to **Microprose**'s *Sword of the Samurai*, but the overall treatment is somewhat different.

Another intriguing action/role-playing combination comes from Kellyn's old alma mater, **Cinemaware**. *Wings* is an action game which chronicles the diary of an actual World War I pilot, Mick Mannock. The game features a behind-the-pilot perspective in the dogfight sequences and the game's "story" is built from 500 entries in the WWI pilot's journal. In the game, players create a pilot by selecting from various characteristics and attempt to improve with success while interfacing with other pilots of different levels in comradely badinage.

Intracorp's *Security Alert* (C-64 only) offers something completely different. Players take on the role of a cat burglar in a game which offers different perspectives, tools, etc. for each burglary.

Variety Headline

If there must be one headline to herald the approach of so many fascinating computer games and game systems, it would have to affirm the limitless imaginations of game designers. Just when gamers may have thought there were no new subjects and no interesting innovations, along comes one of the semi-annual Consumer Electronics Shows to prove just the opposite. The consumer becomes, in the parlance of the "Entertainment Capitol", a "lucky winner". **CGW**

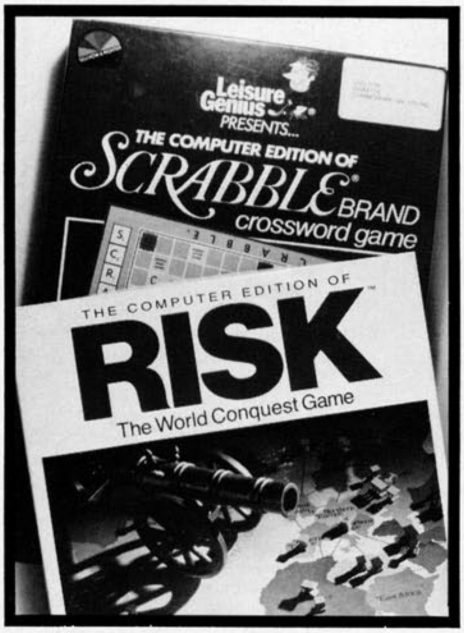
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CLASSIC CONVERSIONS

Review by M. Evan Brooks





TITLE:	Scrabble
SYSTEM:	Many
REVIEWED ON:	IBM
# PLAYERS:	1-4
PRICE:	$39.95
PUBLISHER:	Virgin MasterTronic Irvine, CA

TITLE:	Risk
SYSTEMS:	IBM/Apple II/C-64
REVIEWED ON:	IBM
# PLAYERS:	1-6
PRICE:	$39.95/$39.95/$29.95
PUBLISHER:	Virgin MasterTronic Irvine, CA

TITLE:	Monopoly
SYSTEM:	IBM/C-64
REVIEWED ON:	IBM
# PLAYERS:	1-8
PRICE:	$39.95/$29.95
PUBLISHER:	Virgin MasterTronic Irvine, CA

TITLE:	Clue: Master Detective
SYSTEMS:	IBM/Apple II/Atari ST
REVIEWED ON:	IBM
# PLAYERS:	1-10
PRICE:	$39.95/$39.95/$39.95
PUBLISHER:	Virgin MasterTronic Irvine, CA

Virgin MasterTronic has now converted several classic boardgames to computer formats. The four games covered in this review need no introduction. They have aged gracefully from the late Depression to the era of the Baby Boomers and beyond. Any game player is familiar with these games: *Scrabble*, the classic (pre-Vanna White) word game; *Monopoly*, the classic (pre-Donald Trump) Atlantic City real estate development game; *Risk*, the classic (pre-Ronald Reagan) strategic wargame; *Clue*, the classic (pre-Columbo) game of deductive reasoning. The question remains, has the transition to the electronic medium been successful?

Take A Chide On The Reading (Documentation)

The documentation in all of these programs is adequate. Game mechanics are explained in detail, for the rare gamer unfamiliar with the products. *Scrabble* and *Monopoly* are standard, while *Clue* offers the newer version of the board game (*Master Detective*) with additional rooms and suspects, and *Risk* offers the most options—both American and British versions with additional options available by toggle switch.

How to play is delineated, but how to play *well* is left to the player. *Monopoly* has been the subject of numerous treatises. *The Monopoly Book* by Maxine Brady (1974) does an excellent job of analyzing optimal play and investment rates of return. The other games have not yet engendered their own Midrash, but careful play will yield successful strategies.

An interesting sidelight concerning *Risk*—this reviewer remembers combat as a series of successive die rolls. The offense rolled, and then the defender (assuming he had at least two armies) could decide whether or not to risk one or two die/armies. Thus, a 6-1-1 attack would obviously suggest a 2-die roll response, since ties go to the defender and his second roll would beat the attacker's "1". In the computer version, combat rolls are simultaneous.

This reviewer was somewhat dismayed, especially when he discovered that this is also the rule in the current edition of the board game. So, a quick call to **Parker Brothers**, which was kind enough to send out copies of each *Risk* edition (1959, 1963, 1975, and 1980). In *every* rulebook, combat was simultaneous. Thus, the computer faithfully reproduces the board version, thereby raising the question—where did this "Home Rule" of defender initiative develop? Numerous *Risk* players from various areas of the country remember this "rule" that does not appear in the official rules—another childhood myth shattered, along with the bonanza to be gleaned on *Monopoly*'s "Free Parking" space!

Advance From Board Plots (Graphics)

Graphics vary. For example, *Scrabble* offers a CGA-like low-res depiction of the board and tiles which must be considered marginal at best. The more recent game conversions are much-improved and offer crisp graphics of the standard boards and playing pieces.

Risk's global perspective is well-done, but does have a shortcoming in that continents are not separately color-coded or otherwise delineated (except in the manual) and occasional questions of

propinquity may arise. For the experienced player, this may not prove a problem, but occasionally, one may forget whether or not a territory is contiguous to another.

". . . As You Pass Go" (Game Play)

These games are classics. When they can preserve the value of their board antecedents, they offer reasonable value and have the added bonus of offering a computer opponent.

Scrabble is the least successful due to its drab graphics, lack of mouse interface, and overall user unfriendliness. A major part of game play involves manipulating one's tiles in order to determine if a word is present or possible. Sadly, computer *Scrabble* does not allow one to manipulate his tiles; instead, one may only juggle the rack at random. Only the 8-bit Apple II version allows the player to reorder a rack in his own preference. The program does allow one to get a "hint" word; but one cannot add to the included "dictionary" base. If challenged, the player must make up his or her mind (which could well yield the multi-valued word such as "qxzdmp"—defined as "loss of human integrity in playing a machine").

Monopoly is a faithful rendition, but the computer is incredibly slow. Again, no mouse utilization is possible, and the computer opponents are not MBA-types. In fact, the computer opponents can occasionally be enticed into deals which may charitably be termed "stupid", such as surrendering a monopoly to the human player in exchange for a second green property. There seems no rhyme or reason to the computer's idiocy; just be aware that it exists. However, the most aggravating aspect in *Monopoly* is the computer opponent's reiteration of a refused deal. Turn it down once, and each and every turn *ad nauseam*, the computer will retry the deal. ARRRGGGH!

Risk—the marijuana of wargaming (i.e. just about every grognard started with this one). The mouse interface has been used and it is appreciated.

The use of the optional British rules as well as allowing unlimited free moves, commanders and other options offer a new look at this classic. But once again, the computer opponent is barely adequate—all too often expanding in territory count, but without any reserve or potential to hold onto its gains. Even more interesting, the computer likes to split up its forces as evenly as possible (e.g. a 10-unit force attacking from Western United States to Eastern United States may well end up as a 5-5 force). This type of play is defensive at best. Hard-core *Risk* players generally aggregate forces in a single *Schwerpunkt* (main thrust). Also, the computer rarely contests the human player's initial grab for the Australian continent (which is the least vulnerable to counter-attack on the board). Even with the mediocre calibre of opposition ("good" computer opposition is only slightly more aggressive than the standard), *Risk* is still enjoyable.

Clue: Master Detective is an obvious choice for those seeking computer opponents. The game rewards deductive reasoning and the computer can obviously manipulate seemingly unrelated facts as well (or better) than a human. The only real chance a human has is the ability to play a hunch and short-cut some of the computer's electronic trail. The program allows the computer opponent to vary in skill, but the best opponents are indeed difficult to beat. A mouse interface has been offered, and is, in fact, mandatory. Although keyboard and joystick input is also "offered", the first release on the IBM only worked with the mouse. **Virgin Mastertronic** will cheerfully replace the original disks. While the computer does allow one to take notes, these are insufficient for the *Clue* connoisseur. One should retain pencil and paper, and note who asks what of whom and what the responses are. In this fashion, one may quickly develop a matrix which reveals the holdings of the other opponents. Then, victory is merely a matter of luck in getting the proper die roll and getting to the proper location first.

CONCLUSIONS

Each of these products is a faithful translation of its boardgame ancestor. **Virgin MasterTronic** has improved with each new release. However, since these products generally sell for under $20.00 in their boardgame incarnations, the question remains, "Does having the computer version with its potential in-house opponents provide sufficient justification for doubling the cost? That is, of course, a personal decision the consumer will have to make on his own.

In this reviewer's opinion, *Scrabble* is the weakest product (given cumbersome play and graphics), while *Risk* and *Clue: Master Detective* are the strongest. *Monopoly* has been released in numerous shareware and public domain versions which thereby weaken its standing. Assuming one has sufficient human opponents, the boardgame versions still offer better play value. However, the computer versions can supply a modicum of opposition (and you don't have to share your potato chips!). **CGW**

"Design Your Own Game" Contest

In the December 1989 issue of CGW (#66) we asked you to submit your ideas for new computer games. The criteria for evaluating each game idea was 1) originality and 2) feasibility. There were many interesting submissions.

The winner is . . . *Perestroika!*. Chuck Moss not only described the game in terms of marketability and playability, but by building on an existing game system and describing in his entry the machine specifications that would be required to implement this game, managed to convey the feasibility of producing the game, as well. Congratulations to the winner and the runners-up portrayed here.

Perestroika!

by
Chuck Moss
(Birmingham, MI)

SUGGESTED PUBLISHER: Strategic Simulations, Inc.
SUGGESTED DESIGNER: Norman C. Koger, Jr.



Perestroika! would take the basic structure of Norm Koger's *Stellar Crusade* and re-orient the goal toward building an economic structure capable of satisfying consumer needs, while still satisfying demands of the military, the Party and the various national components of the U.S.S.R. The political dimension would be simulated by each important constituency (the army, the Party, Siberian miners, Ukraine, Baltics, etc.) having a "Satisfaction" index. If Politburo dissatisfaction should rise, the player might have to backtrack from his reform program or be deposed a la Kruschev.

Norm's games are always exhaustively detailed and challenging. Since this game is a detailed variant of an existing system, *Stellar Crusade*, the author of that system is the logical choice to develop it.

Athletic Director

by
David L. Winfrey
(Statesboro, GA)

SUGGESTED PUBLISHER: SportTime
SUGGESTED DESIGNER: Ed Ringler



In this stat-based strategy game, the player chooses the football coach, attempts to build a successful 10-year program without scheduling too many tough teams, funds stadium expansion, selects the right conference to join, and (at higher difficulty levels) fends off NCAA investigations, accepts or rejects bowl bids, and attempts to insure the financial success of the program. The program has three levels of difficulty: College I - AA, University I-A (Conference), and University I-A (Independent) and success is measured in terms of the crowd that fills the stands from one lonely wino (for an unsuccessful program) to an SRO stadium (for a successful program).

Ed's design team is used to dealing with large, dynamic statistical bases and implementing them in games with graphics that are colorful enough to lend some heat to the games, themselves.

Five Star General

by
James W. Berg, Sr.
(Lawrenceville, GA)

SUGGESTED PUBLISHER: Spinnaker Software
SUGGESTED DESIGNER: Jim Gasperini



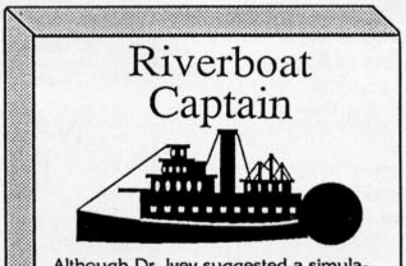
In this game, the player would take the perspective of a commanding officer with much, but not final, authority for a given war effort. The game would mix a role-playing/management simulation like *Hidden Agenda* with a strategic level wargame that would be affected by the command decisions in the role-playing segment. The player would have to handle officers with varied backgrounds, prejudices, strengths and weaknesses, but still try to please the man in the White House. The player would decide when to promote and reprimand his subordinates, but would have to be ready to face a performance review by the computer, as well.

Jim's **TransFiction** design team has already been experimenting with the role-playing aspects of this game in their *Hidden Agenda* game and their political game of eastern European politics (undoubtedly in transition at this point). Add the wargame elements along with some of the great VGA color which Spinnaker is developing and this could be a big winner.

Riverboat Captain

by
Dr. S. Ivey (Dover, DE)

SUGGESTED PUBLISHER: Dynamix
SUGGESTED DESIGNER: Damon Slye



Although Dr. Ivey suggested a simulation of the perils faced by a *modern* riverboat captain on the muddy Mississippi River, this game would be a natural in the era of Mark Twain's *Life On The Mississippi*. Imagine plying the thousand miles of water between Baton Rouge and Cairo with its countless shifting sandbars, dikes, eddies and other hazards. Add to this the seasonal risks: high water and fast currents in the spring, low water in the summer and ice floes. Then, imagine the ability to decide when to "bet the farm" on an impromptu riverboat race, choosing and handling cargo to insure a profitable voyage, and "sitting in" on an exciting hand of poker with a riverboat gambler.

Such a simulation/role-playing game would require the delicate mix of 3-Space simulation and interactive action that **Dynamix** is extremely capable of developing.

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Over There

Continued from page 10

depth of the adventure element which might just turn this game into a classic.

German-based **Rainbow Arts** is about to release, on Amiga and ST, *East vs. West: Berlin 1948*. It incorporates a novel scenario that seems eons away. At the game's start, the "Berlin Airlift" is about to commence after the Soviets closed the doors to all traffic. Billed as a "complex and realistic adventure", the player's character is an American agent in Berlin with the task of locating an atomic bomb which has disappeared from a British air-base. The character must question suspects in an effort to locate it in time to prevent the Soviets from taking possession of it. The game will incorporate an audio cassette which provides information and historical background.

From another German software house, **Dragonware**, comes *Ooze*. I wish I'd thought of that one. The protagonist is Ham Burger (I'll just pause for the groans), a character who has recently inherited a rather large house, Carfax Abbey. There are always strange stories surrounding large, old houses and Carfax has them aplenty. Trouble is most of them are true. Even the rocking chair is a man-eater. Players must solve the mystery of the house and its occupants. Featuring some wonderful graphics and digitized sound effects, *Ooze* is available now on Amiga, PC and ST. Unfortunately, the IBM versions do not appear to have sound support.

About to appear on the Amiga and ST (IBM and C-64 versions expected in June, 1990), is *Xenomorph* from U.K. software house, *Pandora*. Interestingly, the game resembles a hybrid between *Dungeon Master* and the film, *Alien*. Each player's character wanders a deserted mining colony on Atargatis, an area infested with aliens known as Xenomorphs, in an attempt to find components to repair his ship, find provisions, fuel and re-program his ship's computer and get the (bleep) out. Of course, one will need to determine the fate of the 200 workers who originally occupied the colony and where all of these slimy things came from? There are no "level" promotions, but characters improve their attributes by using them successfully.

An award-winning, a **Sierra**-style French adventure game is next on the list. Entitled *Future Wars*, this offering from **Delphine** (via **Infogrames** in France, **Palace** in the U.K. and **Interplay Productions** in the U.S.) contains a story which is a mixture of humans and aliens brought together in search for bombs which, if found, can save the world. The Aliens wish to colonize Earth, but we humans have fended them off (for once!). The Aliens have tried another method, though. They have planted bombs in time (medieval, prehistoric and future). The game uses the mouse to a greater extent than **Sierra**'s products, but the game progresses in a similar way as one moves his/her character around the screen. Commands can be accessed via a menu (Examine, Take, Speak, etc). The game features excellent graphics and some "deep" gameplay and is reputed to be pretty tough to solve. Speaking about time—it's time for me to go (Sorry, it was the best segueway available on short notice.).

See you next month! **CGW**

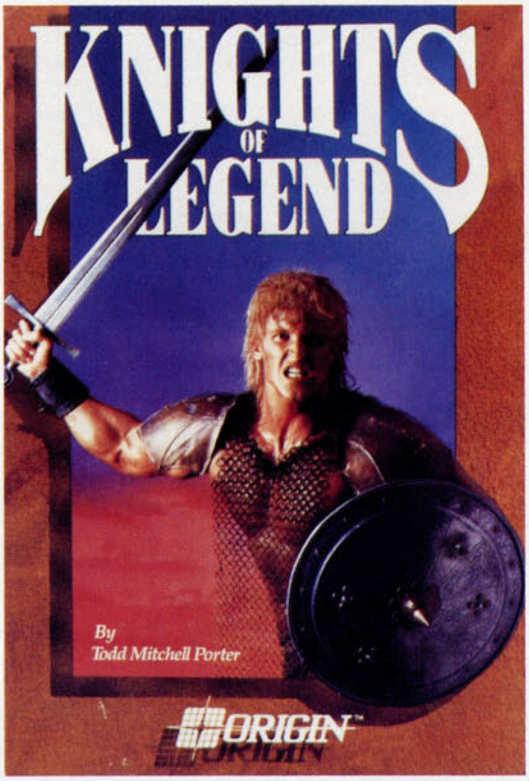

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The Book of Legendary Prowess

Hints and Tips for "Knights of Legend"

As Told By Scorpia





TITLE:	Knights of Legend
SYSTEMS:	Apple II, C-64, IBM
PRICE:	$49.95
DESIGNER:	Tod Mitchell Porter
PUBLISHER:	Origin System Austin, TX

Your party: You can do nicely with two Barbarians, a Htron pirate, a Dwarf, a Kelden, and an Elf, especially an Usip Elf, who begins with a skill in Elf Bow at 25. Make sure the Barbarians have an intellect of at least 66; roll until you get it. Everyone else should be in the mid-high 70's, except the Elf, who will probably have 90 or better in intellect.

As far as strength, the Barbarians are likely to have 90+ and they will be your heavy hitters. The pirate will check in around 70, as will the Dwarf (I took a Trollbane); the Kelden (Far Seeker) around 80, and the Elf probably in the 45-50 range. Since the Elf is primarily a bow-user, strength here is not a critical factor. Whatever your actual party, you want numbers in these ranges for intellect and strength for best results.

Armor: My group was lightly armored through the entire game. Aside from the Kelden, who wore none, and the Dwarf, who wore chainmail, everyone went around in Cuirbolli leather and barbut (platemail) helms. Since combats take so long, you have to be careful about fatigue, and heavy armor wears characters out very quickly, especially during the high-fatigue exertions of combat. Having protection is fine, but you have to be able to kill the opposition, too. Actually, though, Ringmail is a trifle better; it has slightly more protection, while weighing the same as Cuirbolli.

Weapons: Train the Barbarians up in Greatsword first, then work on Halberd, since that can go higher. Train your pirate in Halberd. After a certain quest, you will receive a magic ingot that forges into a very nice, low-weight, high-damage halberd. Let him use this weapon and dump his wimpy scimitar. He will be much more useful in combat. The Dwarf should train up in Great Axe. The Kelden has to work on Greatsword, but for certain reasons mentioned below, his progress will be slow for some time. The Elf should, of course, concentrate on Elf Bow first. Beyond this, what you want to train in is pretty much open.

Combat: First, always travel with your weapons sheathed. There are many occasions when you will want to run instead of fight, especially when you come up against monsters who are too powerful or too numerous to take on. If your weapons are sheathed, you can't drop them (and you will certainly drop them if they are in hand when you flee). This does not, however, apply to bows. I never lost a longbow or Elf bow when running away, so those can be kept readied. Remember to re-sheathe everything after the combat.

The major problem in many combats is missile-use by monsters, but there is a way of dealing with that. If you are caught between two groups, you're probably better off running away. However, if they are all massed on one side, you can do something tricky.

First, retreat the party as fast as you can until they are out of sight of the missile-throwers. Everyone, that is, except your Kelden. Him . . . you fly around and around at top speed, as a diversion. Wearing nothing, and unwounded, a Kelden can run or fly at maximum speed forever without tiring. He flies too fast (most of the time) for the monsters to hit him. So, they shoot and use up all their arrows (or boulders, or whatever).

Meanwhile, the rest of your party sets up out of range and takes on all the non-missile-using critters (who have been following you). Now, you only have to fight in small doses, so to speak, and without worrying about monsters in the back peppering everyone with arrows. Once all the monster missiles have been used up, your Kelden can go into action with his own bow (he can shoot while airborne) or spells (of course, he should be on the ground when casting spells).

Magic: The most important rule in regard to magic is this: *always*



Continued on page 52

Mean Streets



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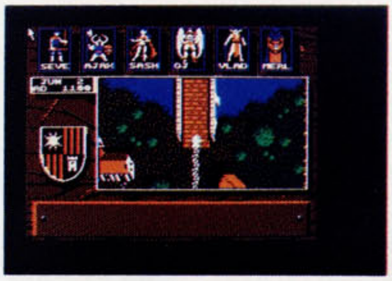
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Continued from page 50

buy your spells in groups of four. Did you know you could do that? Probably not, as the manual does not mention, does not even hint, that this can be done. Yet, this single fact is crucial to effectively learning and using magic. Anyone can buy a spell "off the rack", but only a member of the order can modify a spell, which is why *everyone* needs to belong to a magical order. If you buy and modify spells one at a time, you'll be at it forever, due to the cost in adventure points and gold.

However, you can buy one spell, and alter it to affect up to four different monsters, at maximum damage, for a surprisingly low cost. Here is an actual example from Giant Class spells (which also applies to Legendary, Elemental, and Undead).

You buy the basic "hurt Goblin" spell for 540 gold. Now you go in to modify it. Notice that under "Goblin" are three empty slots. These you fill in with Orc, Hobgoblin, and Great Orc (following the order in the manual on p. 73). Now you move over to damage and pump it up to the max (8-96). Finally, give your spell a





new name instead of the bogus Elven gibberish.

Do you think this costs a lot? Nope! You now have one spell that will hit any of four different monsters for serious damage, and it requires only 1170 adventure points and 1670 gold.

To buy the second set of Legendary or Giant class, you need 2460 adventure points, and the final set of Giant spells will be around 6250 adventure points. Even so, this represents far less time (and money) than buying a spell at a time and fiddling with it.

For this reason, you should concentrate on getting spells first. Your Barbarians should join the Human/Elf and Dwarf/Kelden orders (which have the lowest intellect requirements). The Elf should join the Legendary monster order, and the Kelden should join the Giant class order. The other two can be split between the remaining party members as you like.

Note that once you have bought the basic "package" in Undead and Elemental, you don't need any more, and those mages can concentrate on weapon skills. You may want Fatigue spells as well as body for the Dwarf/Kelden and Human/Elf groups, although I managed to get along without Fatigue.

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Circle Reader Service #35

Circle Reader Service #39 »

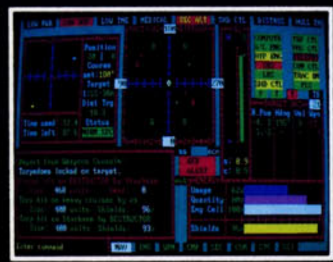
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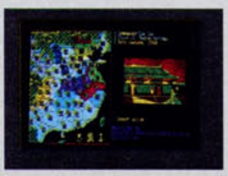
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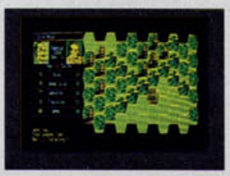
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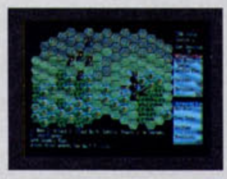
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Finalist:
1989 Strategy Game of the Year
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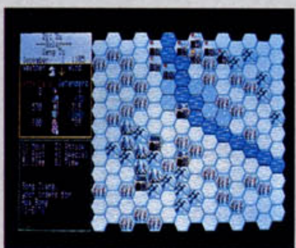
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But Gao Qiu, the evil Minister of War, will use his considerable power to destroy you unless you get to him first. And if things weren't bad enough, the northern border is swarming with barbarians, bent on taking the Empire's riches for their own.

KOEI

Koei Corporation, One Bay Plaza, Suite 540,1350 Bayshore Highway Burlingame, CA 94010, Tel. 415-348-0500

IBM is a registered trademark of International Business Machines

Circle Reader Service #84

Continued from page 6

The dynamite graphics and pulse racing sound and music hurl you through a race against time to save Earth from alien destruction. As you whiz through the Tunnels of Armageddon at break neck (and break ship) speed, zapping all the way, others will notice that your body leans with every turn, and gets thrown back into your chair with every crash. You will love becoming one with your computer, as you share a video joy ride out of the best Science Fiction traditions. Apple IIGS ($39.95).
Circle Reader Service #6.

Capstone
14160 S.W. 139 Court
Miami, FL 33186-5521

MIAMI VICE: Think of Crockett and Tubbs as the Mario Brothers with guns. If this style of arcade action is for you, including car and boat chases, than your vice isn't in Miami - it's on your computer. Atari ST, IBM ($39.95).
Circle Reader Service #7.

WALL $TREET RAIDER: Senator Jack S. Dogbreath says the economy is heading for a depression at the beginning of this fast-moving economic simulation. Up to four human players or any combination of two to four computer and human opponents can invest in the same marketplace. The goal is to gain voting control of an ailing company and turn it around with sound management principles. IBM ($39.95).
Circle Reader Service #8.

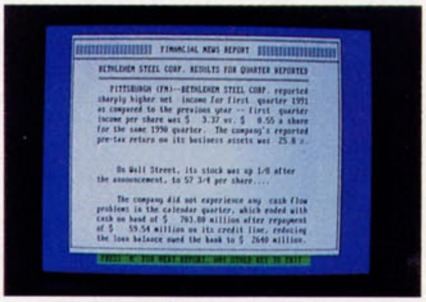
Electronic Arts
P.O. Box 7578
San Mateo, CA 94403

CARTOONERS: Look out Warner Brothers, Hanna-Barbara and R. K. Maroon! The stage is set for you to be your own producer/director with EA's Cartooners. Imaginative adults will enjoy this as much as their kids, and teaching them the few ins and outs of the menu driven program will give you a great parent/child sharing experience. (Of course, your senses of humor may differ . . .). You may soon find that your child likes MAKING cartoons even more then watching them! IBM ($49.95), Apple IIGS ($59.95).
Circle Reader Service #9.

STARFLIGHT 2: As previewed in Computer Gaming World #66 (December, 1989), this epic space adventure game goes well beyond the original Starflight. Fire up your IBM, Tandy and compatibles and blast off ($49.95).
Circle Reader Service #10.

Cosmi
431 North Figueroa Street
Wilmington, CA 90744

WAR EAGLES: This budget-priced World War One flight simulator is a solid basic entry into the market. The action is quick enough to get into, the controls easy enough to understand, and the action relentless enough to keep your blood pressure up. Players can assume either side and choose from five different missions. The graphics of a pilot's history and medals won is a cute end-of-game feature as well. IBM ($19.95).
Circle Reader Service #11.


Wall Street Raider

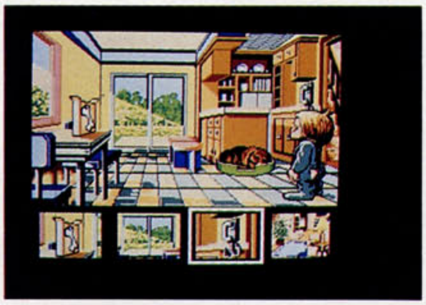


Cartooners


War Eagles



Battleship Bismarck


McGee


Caddiehack

General Quarters Software
P.O. Box 1429
Torrance, CA 90505

BATTLESHIP BISMARCK: (Exercise Rhine, May 1941): While clearly not a slick, high gloss production computer wargame, "Battleship Bismarck" offers some solid features for naval wargamers. With both a strategic and a tactical game, as well as features which allow you to alter the computer's strategy, this game will remain challenging even with repeat playings. The historical research seems fairly well thought out, and the commands are easy enough to enter, so one can start playing the game without grinding through too many rules. Apple II, IBM ($35.00). Circle Reader Service #12.

Laurence Productions, Inc.
1800 South 35th Street
Galesburg, MI 49053-9687

McGEE: Aptly described as "lapware", "McGee" is a program for your 2-4 year old to share with you. Simply place your tiny tot on your lap, saddle up to the computer, place your child's hand on the mouse and let the clicking begin. With no printed words involved, McGee, the hero of our story, goes from room to room, item to item, discovering things in the household as he goes along. With fine quality graphics and digitized words and sounds, your child will share his or her own experiences with you even as McGee experiences them on screen. What a time to share with your kid (and suddenly you have SO MUCH to talk about!). Thanks, McGee . . . Apple IIGS ($39.95). Circle Reader Service #13.

Continued on page 62



Hi, ho, CD! The "ROM" Ranger

Please refer to your December editorial regarding CD-ROM gaming systems *[Ed: Actually, November's editorial]*. I firmly believe that it is essential tha tthe gaming/simulation hobby orient itself towards dedicated gaming systems [in order] to grow. The new simulations released push the 286 machines to their limits and beyond. If one wants state of the art graphic and playability in various simulations, a fast 286 or 386 machine is required. The cost to upgrade existing computers runs into the hundreds, if not thousands, of dollars. To convert EGA to VGA costs $200 to $350, a sound board costs $100 to $500 and upgrading an 8080 or a 286 to a 386 machine costs thousands of dollars.

Few people can afford to upgrade personal computers as new developments occur. Low cost mass-produced gaming/simulation machines can offer new technology at a much lower cost. The cost to upgrade these machines or replace them as technology improves will be substantially less than upgrading business computers.

This CD-ROM gaming/simulation systems will have a broad market appeal. It will not be dedicated to one type of gamer but to people that play arcade, action, simulation and strategy games. It will have a constant following of users and therefore, constant business investment. As you stated in your article, **Lucasfilm, Electronic Arts** and **Spectrum-Holobyte** are investigating CD-ROM. Then, you can bet **Microprose, SSI, Sierra** and the rest will, too.

I am getting bored by looking at a small 16 color screen with artificial sounds. I will gladly invest several hundred dollars to be able to dogfight or hash it out tank to tank on a 27" or larger color screen and have sound effects in full digital stereo. And, when fiber optic TV is in the home, interactive gaming/simulations will be played on levels never imagined. I think other computer gamers will invest in this system, too, and therefore, see the ultimate demise of computer gaming as we know it today.

D.F.
Oceanside, NY

Whoa, there! We didn't mean for the doom and gloom to get out of hand. The "ultimate demise of computer gaming as we know it today" isn't a very pretty picture. The editorial was trying to convey the fact that personal computer owners could not afford to ignore the dedicated game machine market. We did not mean to imply that either of the game systems mentioned had cornered the market nor captured the spirits of gamers throughout the country. (For a related discussion, see the lead story in this issue's "Inside The Industry" (p. 18)).

Time To Buy?

With regard to *Time to Die* by **Virgin Mastertronic**, isn't this the same game as *Borrowed Time*, put out by **Activision** in 1985? How can a different company put out the same game with a different name? No big deal, since any careful buyer will no doubt note the similarity, but what if someone buys it as a gift where the difference in names could result in the gift receiver getting a new copy of *Borrowed Time*, only under a different name?

Don Ryerson
San Pedro, CA

You are absolutely right. For those of you who missed the fine print on the back of the box, "Licensed from Interplay Productions—Previously published under the title 'Borrowed Time'", here's a word to the wise. Many of the titles in Mastertronic's budget line are reprints of out of print favorites. Those who have been purchasing computer games for several years should examine the back of the box before they buy. Of course, we think the note should have been on the box cover, too.

Circle Reader Service #62 »



WE WANT YOU!

AND WE AREN'T TAKING NO FOR AN ANSWER!

In 1987, Omnitrend Software released *Breach* amidst rave reviews praising it as ". . . having much in common with cinematic science fiction such as *Aliens*" — Compute Magazine

It was heralded as being ". . . a science fiction fan's dream." — Computer Gaming World

It was said that "With products like *Breach*, wargamers begin to see what the new, sophisticated machines can do." — Computer Gaming World

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Colorful Graphics and Rich Sound
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- Ten unique opponents featuring state-of-the-art artificial intelligence! Enemies have access to all the same equipment and weapons as you.
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- Additional scenario disks available now.
- Interfaces with other Interlocking Game System (IGS) modules from Omnitrend.



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The Scenario Builder Design your own missions or edit existing ones.



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OMNITREND SOFTWARE
P.O. BOX 733 • WEST SIMSBURY, CT 06092

Knights of Legend

Continued from page 52

Quests: Your single most important factor is your Kelden. Unless you really want to take the time to kill all the monsters, why bother fighting your way through narrow tunnels and bridges? It's pointless and takes hours. Most of the time, the item you're after is positioned as far from the entry as possible. The simplest thing to do is send your Kelden flying in from behind and have him pick up the item while everyone waits at the entry point. This is the reason to give him Giant spells. 11 of the quests involve Giant-class monsters (only Hill Giants are not met in quests). Sometimes the object will be heavily-guarded, and the spells will remove those obstacles. Other times, he will be able to lure the monsters away from the immediate area and then be able to double-back and pick it up.





Underground, it is usually best to send in whoever has the relevant class of spells. Just be sure to remove that person's armor and give it to the rest of the party to hold. Removing the armor helps in regaining fatigue loss from spell casting.

Most of the quests are pretty straightforward, but there are some you need to be warned about.

Great Orcs: Your party will be split on entry, with half at the north entrance and half at the east entrance.

Skeletons: You will absolutely need someone who can fly to complete this one.

Mist Giants: You will also need a flyer to complete this one.

Sylphs: Your party will appear on a small island, surround by water and other islands with Sylphs on them (sylphs, being water elementals, have no problems moving through water). Fighting is unavoidable, so try to kill them off and get your weapons sheathed before the Kelden exits with the quest item (Yes, you need a flyer here, too).

Minotaurs: Your party is split four ways after entering the quest, with 1 and 5 west, 2 and 6 east, 3 south, and 4 north. You may want to make some rearrange-



ments in your regular party order before doing this one.

Sledges: This is the nastiest quest in the game. The party is split up completely with each character alone in a maze of tunnels. It will take some work and a lot of luck to get them together again. This is the one time when you want some armor on your Kelden.

Cyclops: This is the one time in the game when you absolutely must kill off all the monsters, so send in the whole team and blow the critters away. Watch out for missiles.

Finally, there are some other things to keep in mind when doing quests. First, *never* use the "flee" option to exit after picking up the quest item. It will be dropped in that case and you will have to get it all over again. The character with the quest item should head for the area boundary at top speed and keep moving until the "do you want to flee?" message appears.

Second, all party members should have their weapons sheathed before the "flee" message appears, or they will drop their weapons.

Third, try to keep anyone from falling in combat. Otherwise, when you leave, that character will be missing things, including armor, weapons, and items from the backpack.

The above points do not apply, however, if you actually kill off all the monsters, as you get the usual victory screen and the chance to pick up anything that may have been dropped during combat.

Last, but not least, as soon as you're out of the quest area (however you got out), put that quest item in your backpack so it won't be lost if you have to run from combat on your way back with it.

CGW



Continued from page 56



Harley Davidson



Nightmare on Elm Street



Nuclear War



X-Men



Bruce Lee Lives

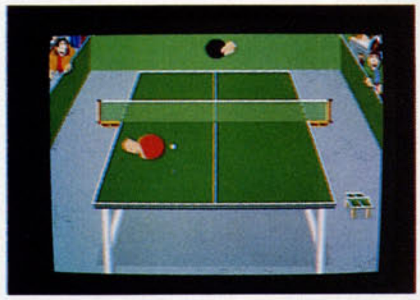


Table Tennis

Micode Developments
P.O. Box 1621
Herndon, VA 22070-1621

CADDIEHACK: A nice, garden variety golf game is made much better with the inclusion of the Course Architect Program. Certainly enough of a challenge to keep any computer golfer above par through several playings. IBM ($20.00) Circle Reader Service #14.

Mindscape

HARLEY-DAVIDSON: THE ROAD TO STURGIS: This game let's players explore a rather unique bit of Americana. Players take the role of a Wanna-Be biker heading to the annual biker rally in Sturgis, S.D. Players have ten days to complete a trip from Maine to South Dakota while trying to raise their biker rating to a respectable level. The rather average action sequences include such biker rituals as the slow-ride contests, drag races, hill climbs, and the poker and weenie runs. IBM ($39.95). Circle Reader Service #15.

Monarch Software
655 Montgomery Street #540
San Francisco, CA 94109

A NIGHTMARE ON ELM STREET: This real time maze game has all the trappings of the "hurry, find it, pick it up and zap it if it fights you" genre. For Freddy fans, however, there is enough Nightmare flavor on Elm Street to justify the story line. A bit of thought and problem solving is involved, adding pressure to Freddy's already relentless pursuit. You must rescue your four friends before it's too late. The graphics have little to recommend them, and once you've "cracked" this game, its replay value is about the same as the gum stuck on the bottom of your chair. IBM ($34.99), C-64 ($29.99). Circle Reader Service #16.

New World Computing
P.O. Box 2068
Van Nuys, CA 91404

NUCLEAR WAR: If you've never played Flying Buffalo/Blade's silly Nuclear War Card Game, you've missed a treat. This computerized version is all aficionados of that game could hope for, and more! Set in a darkly humorous world, with tongue planted firmly in cheek, Nuclear War pits you against four other maniacal world leaders (all of whom are parodies of today's world leaders, each with their own warmongering strategy). Fun, frustrating, and ALWAYS silly, the graphics and interaction get you playing quick and playing it over and over. This game goes off the scale of our GeigerCounter! Amiga.
Circle Reader Service #17.

Paragon Software
180 Lakefront Drive
Hunt Valley, MD 21030

X-MEN: MADNESS IN MURDERWORLD: In the early days of the Marvel Comic Universe, Professor Xavier (a wheelchair bound pedagogue with powerful telepathic abilities) gathered together several teenagers with astounding abilities acquired due to genetic mutations. He formed an amazing team of superheroes from these adolescent mutants that came to be known as the "X-Men" (because of the eXtra powers they had to learn to control). In this action-adventure game which, thankfully, requires more thought than its pure action predecessor (*Doctor Doom's Revenge*), Professor X has been kidnapped by the X-Men's arch-enemy, Magneto. The player controls six of the most popular X-Men ever to appear in the Marvel Comic's series: Cyclops, Storm, Wolverine, Dazzler, Storm, Colossus and Nightcrawler. IBM ($39.95). Circle Reader Service #18.

Software Toolworks
19808 Nordhoff Place
Chatsworth, CA 91311

BRUCE LEE LIVES: This kung fu adventure intersperses beautiful graphic screens with martial arts action sequences. Set in Bruce Lee's Hong Kong, the player battles the evil Master Po and his henchmen for control of the city. The program implements a special macro function that allows players to program Bruce with a series of moves to use with a single key. Special artificial intelligence routines enable Bruce's opponents to learn and adjust to his moves, forcing the player to constantly refine and adjust their fighting style. IBM ($49.95). Circle Reader Service #19.

Starbyte Software
Nordring 71
4630 Bochum 1
West Germany

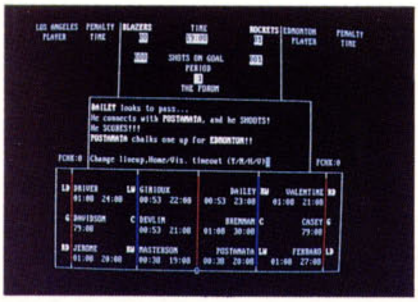
TABLE TENNIS SIMULATION: This one or two player game has a set of rules which come in four languages, but in plain English the game leaves a bit to be desired. The dark



Champions of Krynn



Panzer Battles



True Hockey



Clue: Master Detective

screen graphics and inexplicable turtles are one thing, but figuring out how to serve the ball shouldn't leave you wanting to paddle your monitor. The practice routine and different types of ball control are nice enough to warrant a look, but overall this game doesn't clear the net. Amiga.
Circle Reader Service #20.

Strategic Simulations, Inc.
675 Almanor Avenue
Sunnyvale, CA 94086

CHAMPIONS OF KRYNN: If you liked Pool of Radiance and Curse of the Azure Bonds, then you'll be very pleased to boot up Champions of Krynn. Taking this system for the first time into the DragonLance world with many of its characters (Tanis, Tasselhoff, etc.), this game adds some new features such as moons with phases and gods that add special abilities to your cleric characters. The scope of this game is no less legendary than its aforementioned predecessors. If this is your genre, call in where you work and tell them that you've got another one of those 5-day fevers... You'll want to finish this one right away, too. IBM ($49.95).
Circle Reader Service #21.

Strategic Studies Group
P.O. Box 261
Drummoyne, 2047 AUSTRALIA

PANZER BATTLES: This, the latest in the Battlefront series of wargames, is so generic that the first large, boldface print word you see inside the rules booklet is "Battlefront" (only the cover has been changed so you'll know which game these rules belong to). Fortunately, for all you IBM'ers, the EGA graphics are a real step up and the play is much quicker than previous Battlefront games. Six scenarios with lots of armor should keep enthusiasts of this sturdy war horse of a system enthralled yet again. The evolutions of the icons used in the game since the early days makes this latest edition of Battlefront far more visually appealing than its ancestors. IBM, C-64 and Apple II ($39.95). Circle Reader Service #22.

TRUE Sports, Inc.
407 3rd Street West
Madison, WV 25130

TRUE HOCKEY: Quite simply, TRUE Hockey is only for TRUE Hockey fans. Devoid of graphics, this intense statistics based game is for the absolute devotee of the game. Designed for league play, one assumes the role of owner / manager. A good deal of strategy takes place before the puck hits the ice as team rosters are made and players are arranged in squads which best underscore their abilities in attack and defense. For the thinking hockey player and not the joystick jockey, TRUE Hockey is best shared with others in the form of league competition. IBM ($59.95).
Circle Reader Service #23.

Virgin Mastertronic, Inc.
18001 Cowan, Suites A and B
Irvine, CA 92714

CLUE: MASTER DETECTIVE: Better than even hoped for, Clue :Master Detective really delivers all the goods of the classic Parker Brothers boardgame and also adds extras that take it far ahead in its own right. The pleasant graphics lead you around a board with many additional rooms (such as the Gazebo, the Courtyard, the Carriage House, etc.). More weapons (including the Horseshoe and Poison) and additional characters (Madame Rose, Sergeant Gray, etc.) make for a fine, challenging game of Clue. This game "done it", and done it well! IBM, Apple II, Atari ST ($39.95).
Circle Reader Service #24.



Circle Reader Service #30

Circle Reader Service #31

On the R.I.D. card provided opposite page 4, please rate the following games (if you have played them) and articles (if you have read them) by using a letter grade scale (I.e. A to F). Just rate the games as if you were an educator. As with the world of education, the scale will translate to:

A= Excellent

B= Above Average

C= Average

D= Below Average

F= Failure

If you wish, you may assign pluses (+) or minuses (-) to your letter grade (i.e. B+, B-, C+, C-, etc.). As always, rate only those games that you have played.

Demographics

(List the appropriate number)

1. What is your age ?

1 = Under 14 years old
2 = 14-17 years old
3 = 18-20 years old
4 = 21-30 years old
5 = 31-35 years old
6 = 36-40 years old
7 = 41-50 years old
8 = 51+ years old

2. What machine(s) do you play games on?

(List all numbers that apply. List the machine you use most often first, the others in decending order of use).

1 = IBM, clones, Tandy
2 = Amiga
3 = Apple 8 bit
4 = Apple IIgs
5 = Atari ST
6 = Atari 8 bit
7 = C-64/128
8 = Macintosh
9 = Other (specify)

3. How much time do you typically spend playing computer games each week?

1 = Less than 2 hours
2 = 2-5 hours
3 = 6-10 hours
4 = 11-20 hours
5 = 21-30 hours
6 = 31+ hours

RID #69 Questions

Games

4. Their Finest Hour (Lucasfilm)
5. F-19 Stealth Fighter (Microprose)
6. Starflight 2 (Electronic Arts)
7. Red Storm Rising (Microprose)
8. M-1 Tank Platoon (Microprose)
9. Populous (Electronic Arts)
10. Harpoon (Three-Sixty)
11. Chessmaster 2100 (Software Toolworks)
12. Hero's Quest (Sierra)
13. A-10 Tank Killer (Dynamix)
14. Sim City (Maxis)
15. Dragon Wars (Interplay)
16. Indianapolis 500 (EA)
17. Red Lightning (SSI)
18. Windwalker (Origin)
19. MechWarrior (Activision)
20. Panzer Battles (SSG)
21. Gold of the Americas (SSG)
22. Space Rogue (Origin)
23. The Colonel's Bequest (Sierra)
24. TANK (Spectrum Holobyte)
25. Knights of Legend (Origin)
26. The Third Courier (Accolade)
27. Breach 2 (Omnitrend)
28. ABC Monday Night Football (Data East)
29. Joan of Arc (Broderbund)
30. It Came From The Desert (Cinemaware)
31. Leisure Suit Larry III (Sierra)
32. Star Trek V (Mindscape)
33. Pro Tennis Tour (UbiSoft)
34. The Blue Angels (Accolade)
35. DeathTrack (Activision)
36. Playmaker Football (Broderbund)
37. Mean Streets (Access)
38. Dragons of Flame (SSS)
39. Action Stations (Conflict Analytics)
40. The Dark Heart of Uukruul (Broderbund)

Articles

41. CES Supplement
42. Colonel's Bequest Hints
43. Knights of Legend Hints
44. Windwalker Review
45. Classic Games Review
46. Star Trek V Review
47. Letters
48. Inside the Industry
49. Ultima VI Sneak Preview
50. Harpoon Strategy

Questions

51. Do you a) approve of a regular process of updates such as that used in *Harpoon* and the **Spectrum-Holobyte** products or would you b) prefer that companies put a "finished" product on the market and let it stand (the usual procedure). In the comments area, please feel free to comment on #51.



Conversions Recieved

Artura	(Arcadia)	Amiga
Batman	(Data East)	Amiga, C64, IBM
Block Out	(California Dreams)	IBM
Breach 2	(Omnitrend)	Atari ST
FaceOff!	(Gamestar)	C64
Ferrari Formula One	(EA)	IBM
Grand Prix Circuit	(Accolade)	IIGS
Monday Night Football	(Data East)	C64
Omni-play Basketball	(SportTime)	IBM
Omni-play Horse Racing Stable Owners Module	(SportTime)	Amiga
Omni-play Horse Racing Track 2 Support Disk	(SportTime)	Amiga
Planet of Lust	(Free Spirit)	IBM
QIX	(Taito)	IBM
Search for the Titanic	(Capstone)	C64
Starflight	(EA)	Amiga, Mac
Super Hang-On	(Data East)	IBM
The Ultimate Casino Gambling Simulation	(Capsto ne)	Amiga, ApII, C64
Vigilante	(Data East)	C64



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